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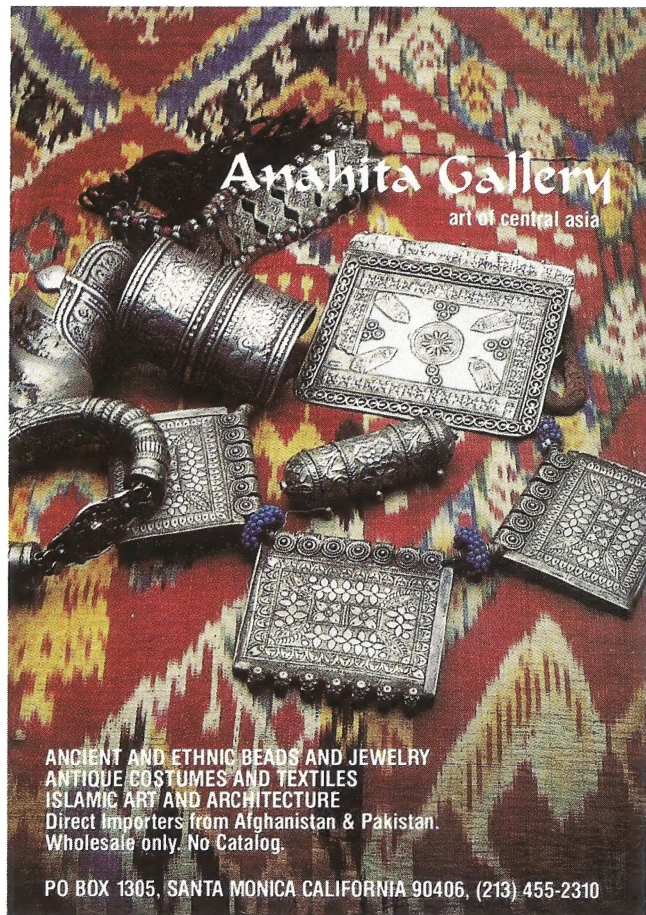


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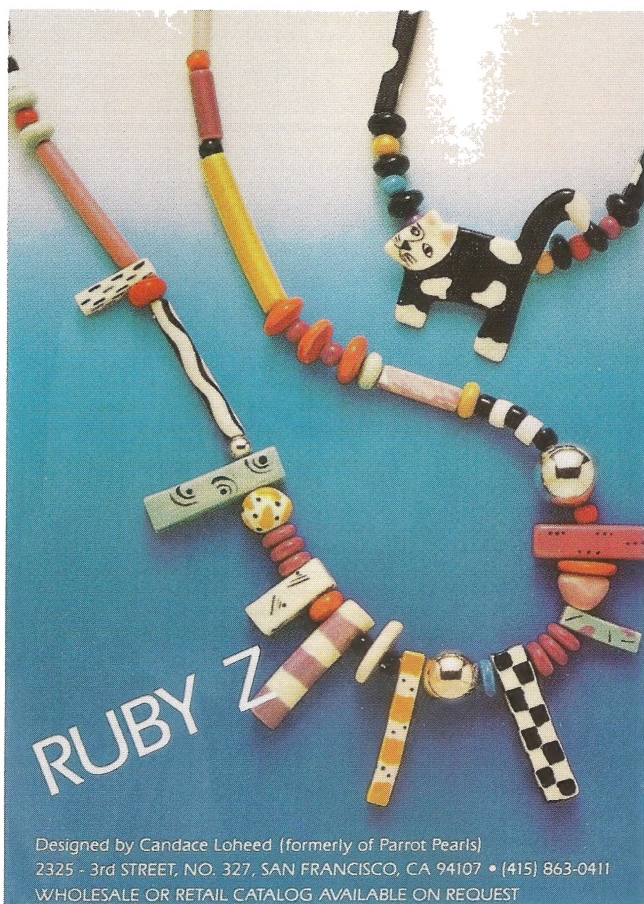


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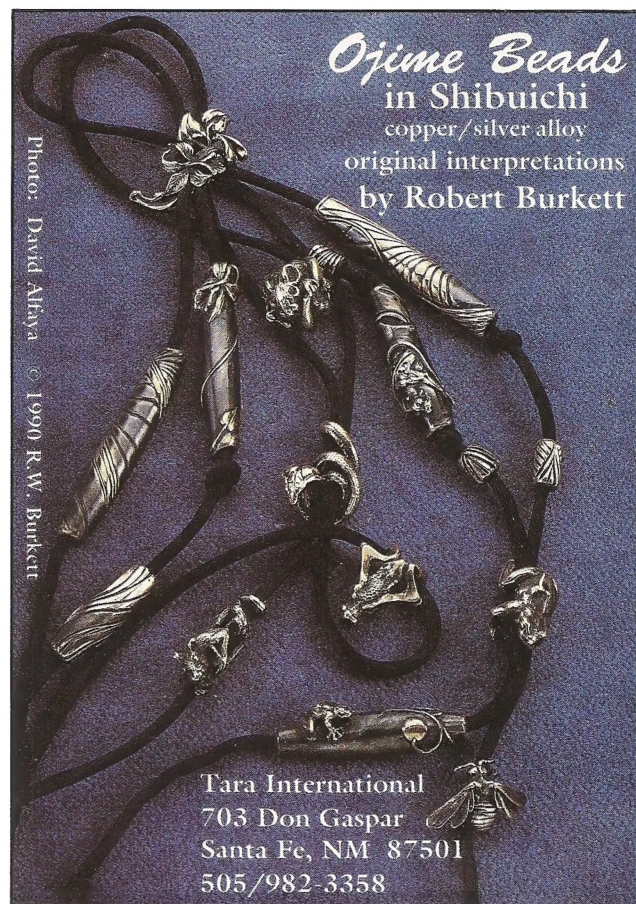
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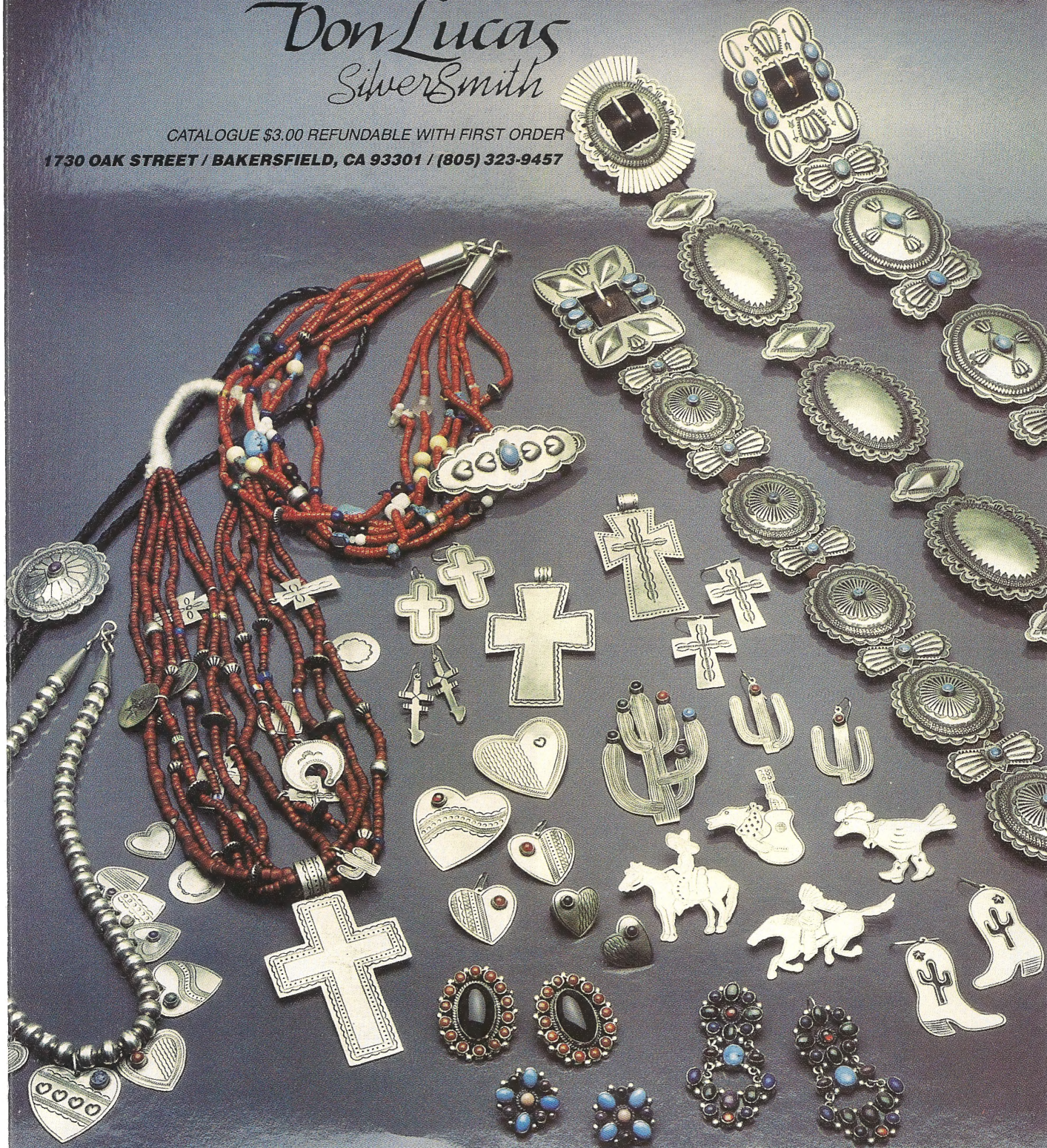
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Photograph: Roger Clayden

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■ **Thanks for a great product!:** Love the magazine!!! I keep them around and look at back issues a lot for inspiration. The artistic level is very high, and the scope of the magazine is great for me, as I work in both art to wear fields of fiber and metals. Thanks for producing such a great product!

In the 1989 Winter issue of Ornament you had an article on a Wearable Art show put on by the Association of College Professors of Textiles and Clothing. I would like an address for this association so I could write for more information about their shows.

Lynn Young
Houston, TX 77063

(Contact: Nancy Bryant, Association of College Professors of Textiles and Clothing, College of Home Economics, Milan Hall, Oregon State University, Corvallis, Oregon 97331.)

■ **The nicest thing anyone could say about Ornament:** I wanted to write some nice things about Ornament magazine. But my feelings are so profound and my English is so limited that I decided to say to you: "Please read all the nice things said about Ornament from all over the world and suppose that I am saying them." I wish a very good 1990 for all of you in the Ornament family.

F. Oya Borahan
Istanbul, Turkey

■ **Pleased in every other way:** Please no more clothing articles. There are more than enough magazines dedicated to such things. Your magazine pleases me immensely in every other way. I am a jeweler.

Alexandra McLeod
Cazadero, CA 95421

■ **Can't resist a chance to renew:** Here we go again! Can never resist a chance to prolong my subscription to your wonderful publication. Have traveled widely and collected beads compulsively. Your magazine has helped me identify many of them. I have every volume from No.1, and shall take advantage of every offer you make—so keep them coming!

Vesta Ward
Orange, CA 92665

■ **Astounded at the quality and information:** When I found your lovely magazine "Ornament" I was astounded at the quality and the information contained (Australia could take a lesson here). There are no magazines in this country dealing with the subjects you have covered in just one copy. I am truly delighted and, of course, greedy for more.

Irene Alexander
New South Wales, Australia 2753

■ **Any possibility Ornament would publish articles on clocks?:** I trust you know that for one brief moment in time there was a truly magnificent and useful magazine published entitled "Collectors Clocks & Jewelry". While I find your publication almost as useful and beautiful, it does not meet my interest and needs like this short-lived magazine did. I do know your publication as I have every issue of The Bead Journal and Ornament.

While my interest is primarily in costume jewelry, I am sure the current interest in watches increased subscriptions. I feel that if this new magazine could have survived a little longer, they would have had a large following, as their feature articles offered information about the designers and makers of yesterday and today.

If there is no possibility that this magazine can be started up again in the future, I am writing to ask if perhaps there is any possibility that Ornament can pick up some of the content that this magazine featured. I am sure that you would have a lot more happy readers and pick up a new following. After all, it all is ornament! Thank you for listening and for any consideration you might give this request.

Phyllis Wegener
Milwaukee, WI 53215

(Note: Both Ornament and Clocks and Jewelry are fortunate to have such a loyal and dedicated subscriber. And while Ornament can appreciate the need for a magazine devoted to the subject matter of clocks, we are not able to include that within our current editorial content without fragmenting the focus and intention of the magazine, which is devoted to coverage of various aspects of personal adornment.)

■ **Is your magazine mailing envelope bio-degradable?**

Jane Larkin

Gainesville, FL 32605

(Note: When Ornament began using plastic in place of paper envelopes to spare the destruction of more trees, we also investigated the possibility of using a bio-degradable mailer. The information we received was that these polybags can be manufactured with a solution that causes them to break up into smaller pieces after a few years, but will not dissolve or disintegrate into nothing. The cost of using these treated bags is also quite prohibitive. For these reasons, we have decided for now to continue with our current polybags, which at least saves trees, while searching for other ways to minimize any added pollutants to our already threatened earth. We appreciate your reminder of what needs to be an on-going and vigilant concern for the environment.)

■ **An Ornament for the mind inspired by Ornament:** Your magazine was the focus of a recent project in my art guild.

The challenge was to create an ornament. As a published writer, I chose to use my medium. The enclosed poem was my piece—an ornament for the mind.

Ornament
Cloud ornaments the sky
Seafoam the waves
Autumn gold on the oak
Adorns my world.
Ornament
Laughter ornaments my eyes
Smile my face
Humor the ribbon and wrap
Decorates me.
Ornament
Music ornaments my soul
Poetry my mind
Art gilds my heart and
Beautifies my life.
Ornament

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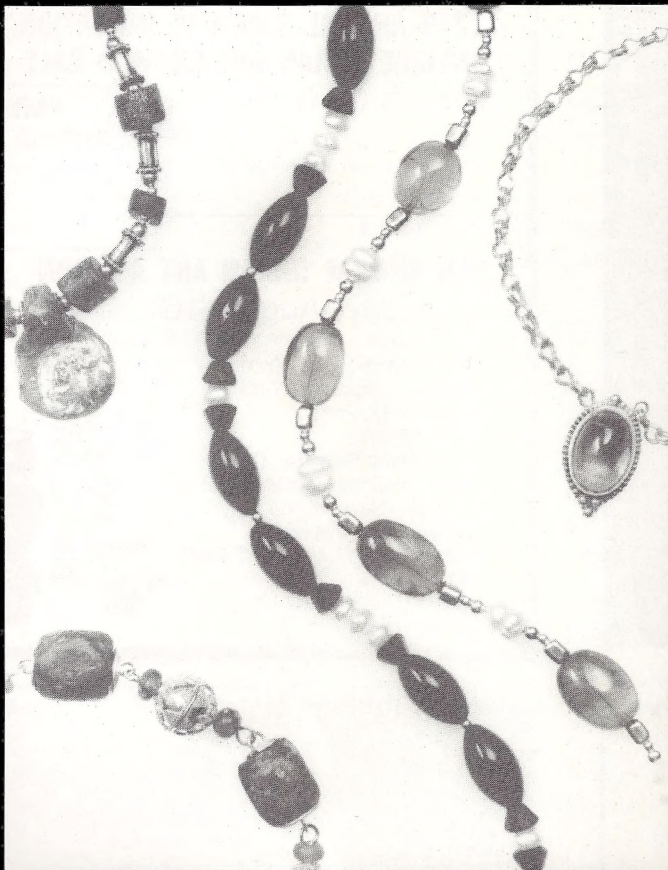
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AMAZONITE from p. 37

other report has ever been made of "lapis-lazuli" beads being found at neolithic or post-neolithic Saharan sites. Carite remarked that "the mineralogical rarity of scorzalite provides a valuable tool for prehistorians in the sense that it will permit them to look closely at the problem of the origins of primary materials and consequently to trace commercial routes traveled during prehistoric times" (1982:6). Vernet also signals the discovery of yet another neolithic scorzalite bead, this one found in southeastern Mauritania (1983:401).

Among the five scorzalite beads we have examined, three are barrel shaped and probably post-neolithic: the largest of these measures 26 by 17mm, and was purchased by the author in 1989 during a mission to Senegal and Mauritania, funded by the Los Angeles Bead Society. The two cylindrical examples are most likely neolithic.

As Liu has already remarked, "green and blue minerals have always been important in the symbolism of any ancient culture" (1989:39). In Saharan Africa, similar colored stones other than amazonite and scorzalite have been used in the fabrication of beads and pendants such as serpentine, steatite and actinolite. A magnificent green colored variety of quartzite was reported in 1955 during a Saharan expedition (IFAN bead dossier:741). Because of the resemblance in color, these quartzite beads may very well have been confused with emeralds.

Certain authors have used the phrase "emerald of the Garamants" to describe ancient amazonite beads (Mauny 1956:146). The Garamants, first described by the Greek historian Herodotus in 450

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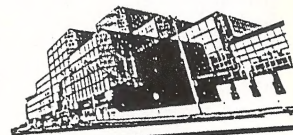
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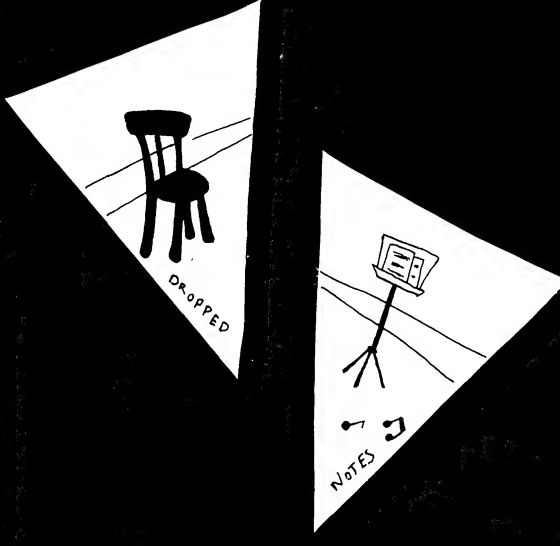
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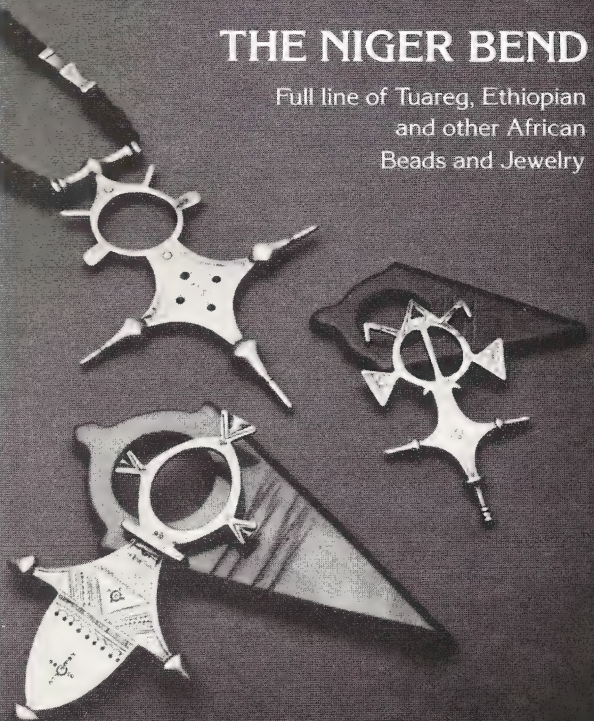


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B.C., are most renowned for their use in battle of horse-drawn chariots. Rock drawings and carvings of these chariots can be found throughout a wide area of the Sahel including the modern countries of Libya, Algeria, Morocco, Mauritania and Mali. It is almost certain that the fabled "blue men of the Sahara," the Tuareg, are direct descendants of this enigmatic and legendary Saharan culture. The Garamants were originally part of an oceangoing people who attacked and were beaten by the Egyptians around 1,200 B.C. After their defeat, they fled toward the west, and scattered throughout the Sahara from the first millenium B.C. up to the beginning of the historic period (Lhote 1982).

The fabrication of amazonite beads has thus been practiced in the Sahel continually for many centuries. Today, according to Haoussa traders who transport them for sale at local markets throughout the region, amazonite is still worked into beads principally in Chad. This does not exclude the possibility of modern day fabrication in Mauritania, the raw material coming from the Mauritanide mountains in the central part of the country.

Despite poor relations between the two countries, Moroccan

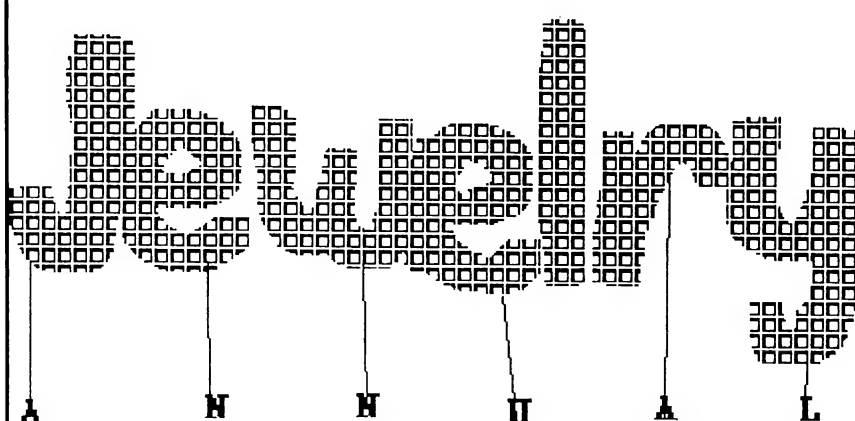
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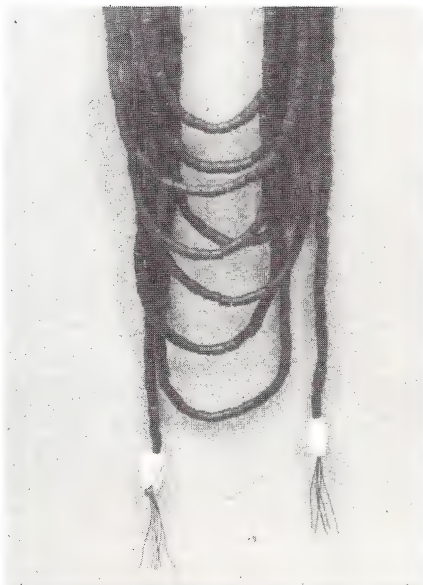
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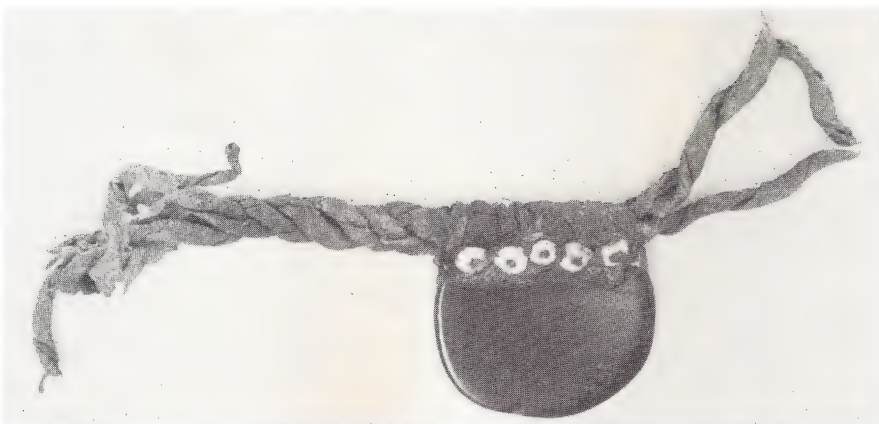
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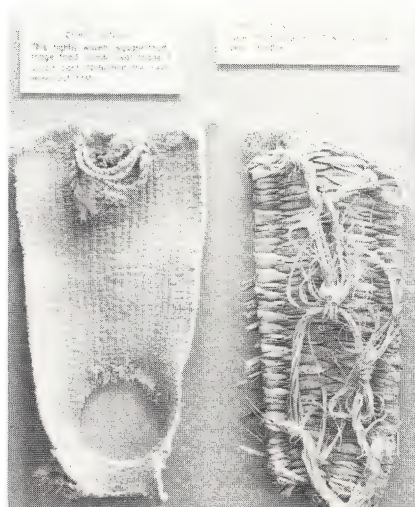
Decorated, twilled cloth in red, brown and white yarn; part of apron or loin cloth, probably cotton, which was obtained by trade.



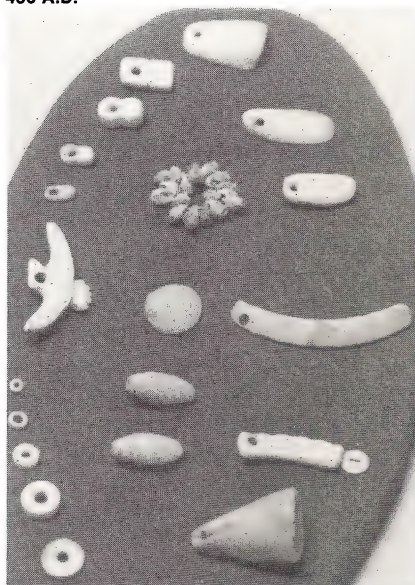
Detail of reconstructed necklace of 1,242 juniper berry beads, turned brown from years of contact with human skin; Basketmaker.



Pendant of jet (labeled as black stone in exhibit) and shell disk beads, strung on yucca fiber(?). Note that shell beads are attached to stone pendant by pitch(?); from Falls Creek Cave. While geometric pendants were not uncommon among the Basketmaker and Pueblo peoples, intact necklaces illustrating uses such as the above are rare.



Tightly woven, square-toed and fringed sandal of yucca cord (left) versus much coarser sandal of yucca leaf/fiber; both Basketmaker culture, c. 1-450 A.D.



Pendants, tinklers and beads made from *Cardium*, *Cerithidea*, *Conus*, *Glycymeris* and *Olivella* shells traded from the West Coast.

Chapin Mesa Archaeological Museum, Mesa Verde National Park, Mesa Verde, Colorado. One arrives at this museum by driving through much of the spectacular Mesa Verde cultural area, passing numerous breathtaking views of pueblo ruins. Containing a wealth of artifacts of the Anasazi (Basketmaker and Pueblo peoples) who once lived in this part of the Southwest, the museum itself is almost anticlimactical. Definitely showing its age, the building has some exhibits dating back to the 1920s that do not meet current installation standards; it also lacks adequate lighting. Only after careful study does the attentive visitor begin to realize how essential these artifacts and dioramas are in contributing to an understanding of the life of these ancient pueblo peoples. No matter how grand the ruins, it is difficult for people to relate to other cultures unless the mundane and familiar are brought into perspective.

We all clothe and adorn ourselves, so looking at these areas is immediately relevant. Clothing was relatively simple, with loin cloths and sandals made from yucca for the summers; for winter, buckskin was used for jackets, moccasins and blankets, as was rabbit fur for the latter; turkey feathers for undergarments, leggings and blankets; cotton loin cloths and shirts; human hair for leggings. The Modified Basketmakers wove dog hair for sashes, some over nine feet long. Using local resources, a few domesticated animals (turkeys, dogs) and trade goods (cotton from more lowland peoples), the inhabitants of Mesa Verde were able to cope well with their climate.

Jewelry, the forte of the pueblo peoples and other prehistoric southwest cultures, was composed of stones and minerals, including turquoise and jet, bone/teeth, organic materials like wood, feathers and berries, imported shells and recycled materials like potsherds. Well-executed beads, pendants, dangles, pins, rings and bracelets, using geometric and figurative designs, were made into structured and complex jewelry arrangements that beautifully pre-date contemporary adornment. ■

Robert K. Liu

□ Robert K. Liu is Editor of *Ornament*.

AMAZONITE from p. 13

traders travel to Mauritania in search of one unique item: amazonite beads. Just recently, imitations have appeared in both nations. In Morocco, large crude dyed (?) stone simulations have begun to replace the hard-to-find and costly original amazonite in traditional necklaces and adornments. In a simpler yet more realistic form of imitation, Mauritanian women fabricate "amazonite beads" out of plastic cut from old water containers. This method involves piercing a small piece of plastic with a needle and melting and shaping it over a fire while slowly turning the bead. ■

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□ Marie-Jose and Howard Opper have spent over a decade in North and West Africa, specifically in Tunisia, Morocco and Senegal where they became interested in the collecting and researching of beads. This article was written by Marie-Jose Opper and translated from the French by Howard Opper.

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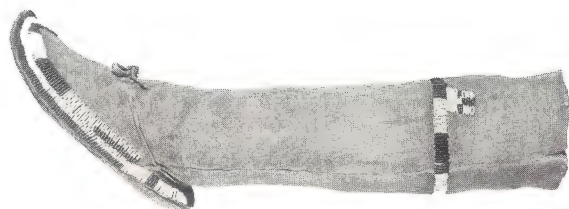
(Left to right) Plains, Cheyenne, c. 1890; Plains, Assiniboire Sioux, made by Joyce Growing Thunder Fogarty, 1987; Southwest Comanche c. 1920; Southwest Hopi c. 1900; Great Basin and Plateau, Paiute, made by Myra Whitney, 1987; Eastern Woodlands, Upper Mohawk, made by Richard Froman, 1987.

June 26, 1989 marked the opening date for this important exhibition at the Museum of Indian Archaeology in London, Ontario, Canada. Organized by the Bata Shoe Museum Foundation and the Ontario Crafts Council, and curated by Alan Elder, it will tour Canada over the next three years.

This collection of North American Indian footwear reflects the history of the Native people's ways of life and beliefs, the climate and geography in which they lived, and the influence of other nations, both Native and European.

In the Steps of Our Ancestors

Barbara Hamaker



Apache c.1900 The hostile environment of the Southwest necessitated a style of footwear that would protect the foot and leg. A typical style was a boot with a hard, turned-up sole and a deerskin upper that wraps around the leg, with a variety of closures to keep the boot snug. From plants, animals and earth natural pigments were applied for decoration.



Cheyenne c. 1890 The decoration of the Plains people's footwear developed with the use of colorful beadwork and porcupine quills. Occasionally these embellished the soles. Designs were usually geometric, symbolizing natural objects and mystical rituals. Hard buffalo rawhide soles were sewn to soft-tanned hide uppers, producing a two-piece constructed shoe rather than a moccasin.



(Left to right) Eastern Woodlands, Sauk and Fox c. 1970; Subarctic, North Slavey, made by Julie Lennie, 1987; Subarctic, South Slavey, made by Margaret Sabourin, 1978; Subarctic Cree, made by Rose Findlay, 1987; Subarctic, South Slavey, made by Angelique Nadli, 1987. All photographs by W. J. Moss.

Footwear did more than protect the feet; it indicated tribal affiliation and the status of the wearer. Often, designs envisaged in dreams were believed to have magical powers.

The arrival of Europeans had a dramatic impact on Native life; many art forms and cultural traditions were lost, and clothing changed to reflect the new influences. Footwear, however, was so well adapted to local needs that traditional materials and construction patterns survived; materials introduced by European traders were used mainly for

decorative treatments.

In the Steps of Our Ancestors is a tribute to the many generations of Indian women who have always been responsible for preparing materials as well as sewing and decorating clothing. The exhibition reflects the changes that continue to affect the lives of Native people. But more than that, it celebrates their determination to keep valued traditions alive. ■

EXHIBITION TOUR SCHEDULE:

10 February - 30 April, 1990 Glenbow Alberta Institute, Calgary, Alberta.

1 June - 30 July, 1990 Diefenbaker Center, University of Saskatchewan, Saskatoon.

30 November - 6 January, 1991 Thunderbay Art Gallery, Thunder Bay, Ontario.

19 January - 31 March, 1991 Woodland Cultural Centre, Brantford, Ontario.

1 June - 31 August, 1991 David Stewart Museum, Montreal, Quebec.

1 October - 30 October, 1991 Holland College, Charlottetown, P.E.I.

10 November - 5 January, 1992 Newfoundland Museum, St. John's, Newfoundland.

1 February - 30 April, 1992 Nova Scotia Museum, Halifax, Nova Scotia.

1 July - 30 September, 1992 Royal Ontario Museum, Toronto, Ontario.

□ Barbara Hamaker is News Editor of *Ornament*.



Stoney c. 1970 Unique to the Great Basin and Plateau people is a side-seamed moccasin made of one piece of deerskin or moosehide, folded around the foot and stitched along one side. Abstract floral designs, geometric patterns adapted from the Plains people, and minimally decorated styles all co-exist within this cultural area.



Delaware c. 1900 Deerskin was the main material for Eastern Woodlands footwear, which took the form of soft-soled moccasins. In their floral beadwork designs, nineteenth century moccasins show the influence of European missionaries who also introduced velvet, silk ribbons, and printed textiles. The tourist trade generated demand for items of whimsy in some areas.

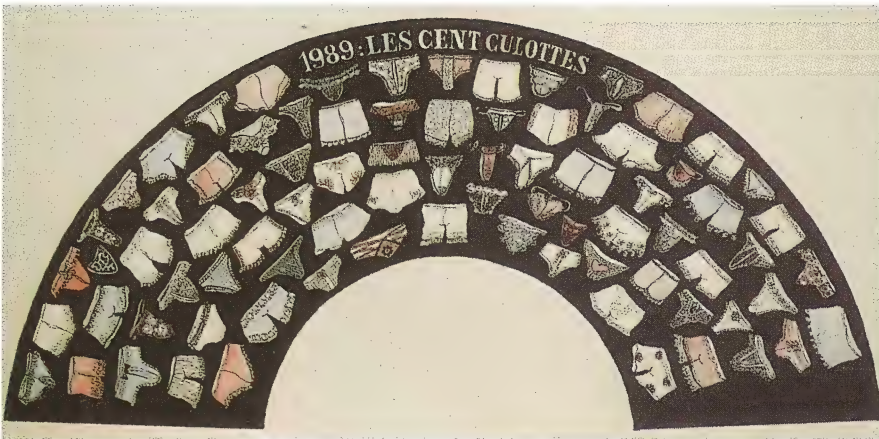


Dogrib 1975 Subarctic Natives made soft-soled moccasins with the skin of caribou or moose, often decorating them with beaver, rabbit, or wolf fur. Soft soles were essential for stalking game quietly, for summer travel in birchbark canoes, and for use with snowshoes. With the coming of the Hudson's Bay Company in the eighteenth century, Native people began to incorporate trading goods such as wool cloth, silk thread and glass beads into footwear decoration.

ORNA-MENT



"The Birds", Dutch School; 1690; collection of Lucie Saboudjian. Courtesy: Louvre des Antiquaires, Paris.



"Cent Culottes" (One Hundred Pants), a word pun on "Sans Culottes" or Revolutionaries; contemporary fan by Sine. Courtesy: Lucie Saboudjian.



"Revolution", contemporary fan by Eva Veldhoen. Materials used are original assignats dating from the time of the French Revolution. Courtesy: Lucie Saboudjian.

The Art of the Fan from the 16th to the 20th Century, April 28-July 22, 1989, Louvre des Antiquaires, Paris, France. The storm of enthusiasm which greeted this exhibition at the Louvre des Antiquaires defied all expectations. In Europe, fan fever has long crossed the Channel, where Helen Alexander is opening the world's first fan museum in Greenwich, London in 1990.

Lucie Saboudjian, a passionate fan collector since her youth, has a fan gallery in Paris and was one of the driving forces behind the exhibition. Simultaneously she had a smaller show in her gallery where modern artists were asked to celebrate the bicentennial of the French Revolution using fans next to those shown dating from the actual Revolution. Among others, Wolinski, Marc Garanger and Eve Veldhoen fabricated witty and entertaining creations that have little to do with the traditional image of fans. Indeed, some of these are overdimensional and resemble sculptures such as Christian Guy's "Barometer of Love." Sine's wicked "Cent Culottes" is a play on words for "Sans Culottes" (without trousers), as the revolutionaries came to be known—he renamed them one hundred pants and decorated his fan with one hundred frilly under-pants.

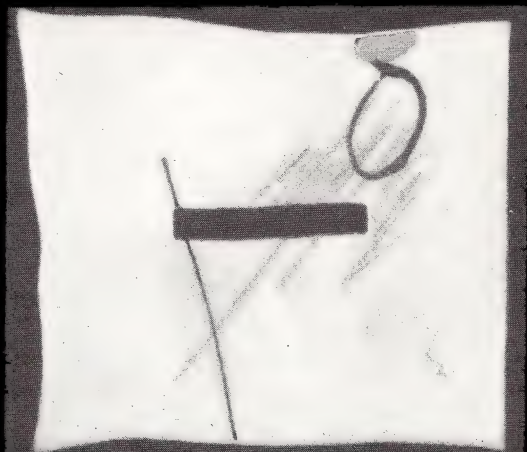
Fans seem to have made their entry into civilization at the same time as weapons and jewelry. According to specialist Jean-Pierre Durand-Guedy: "First came weapons, the concrete expression of power, the ability to control and kill. Then came jewelry, symbolizing the light and beauty of this world that the human race wished to possess. Finally fans made their appearance, the most subtle of the three objects, representing the privileged relationship between man and the gods, that secret conversation with an impalpable but real world."

But of course the first practical use of fans was that of fanning fires and therefore this sophisticated object had long been part of civilization. The Chinese poet Lo-Ki proclaimed Emperor Wou Wang, founder of the Chou dynasty (1134 B.C.) to be the inventor of the fan, whereby these resembled flags or standards of mounted arms. In Egypt the fan symbolized eternal peace and luck; a gi-

Continued on p. 69

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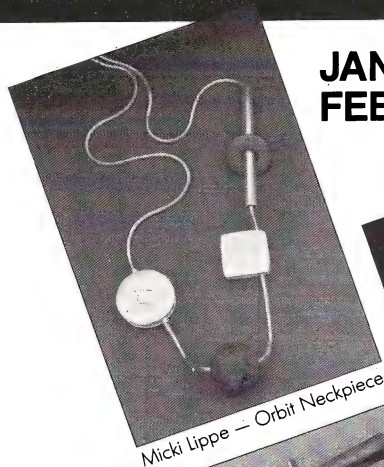


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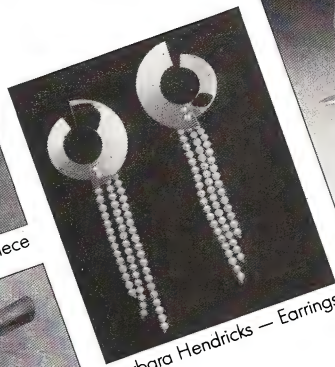
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NATIONAL INVITATIONAL VALENTINE JEWELRY SHOW

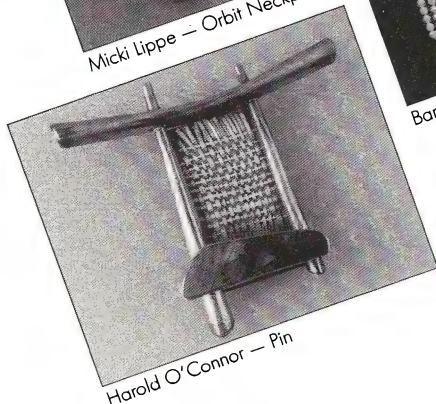
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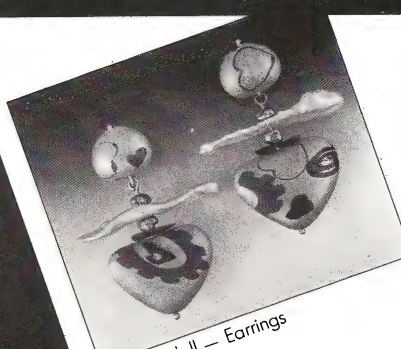
Micki Lippe — Orbit Neckpiece



Barbara Hendricks — Earrings



Harold O'Connor — Pin



Carrie Adell — Earrings

Carrie Adell
Patricia Brady
Connie Brauer
Harvey Brody
Zbigniew Chojnacki
Ross Coppelman

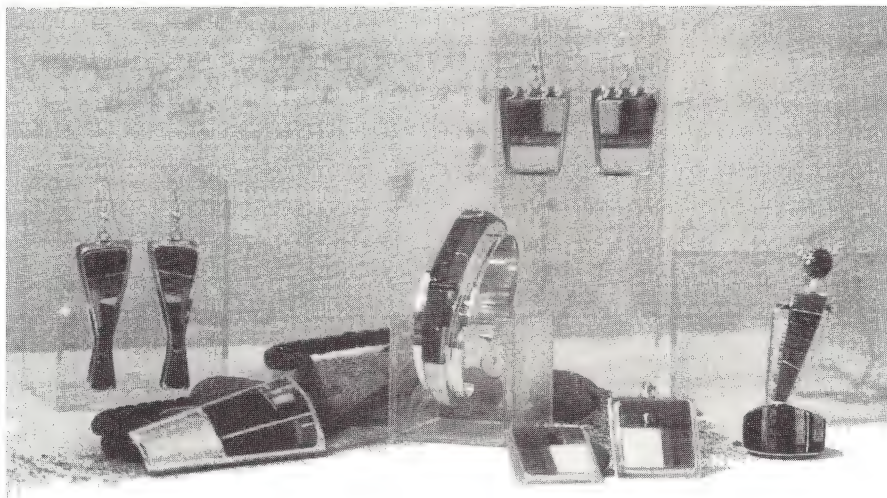
Kathleen Dustin
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Micki Lippe
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Verma Nequatewa apprenticed with her uncle, the famous Hopi jeweler Charles Loloma, and now creates her own colorful jewelry utilizing silver and gold inlaid with turquoise, coral, lapis, ivory and onyx.



Heishi necklaces and earrings of turquoise, mother of pearl, olive and melon shell are superbly executed by Marvin and Lillian Lovato of Santo Domingo Pueblo.



Christine Merrian chooses materials which reflect the lasting influence of the Anasazi upon her environment in Kayenta, and combines them with objects from other powerful cultures in her necklace "Corn Spirit."

Traditions — Old and New, A Celebration of Native American Art, June 9-July 29, 1989, Faith Nightingale Gallery, 535 Fourth Ave., San Diego, California 92101. Faith Nightingale purposed this multi-media exhibition as a means of illustrating the current level of Native American art through the work of their emerging artists.

The work of the six representative jewelers demonstrates the difficulty faced by many artists with deep cultural traditions: to bring new vision into an established genre through personal statements.

Each artist presented a strong body of work by combining traditional techniques and aesthetics with only hesitant intimations of the new. Howard Sice, a Hopi silversmith, offers intricately engraved, classic sterling jewelry. His personality begins to emerge in "Two Fish Pin", as he plays with abstracted form and oxidation. The delicate bead-woven pieces of Navajo Allen Aragon include faceted and iridescent beads, and his ceramic and silver earrings boast turquoise inlay. Kayenta resident Christine Merrian adds implements from China, India and Africa to her atmospheric, Anasazi inspired "Corn Spirit" necklace. The impeccable heishi work of Santo Domingo artists Marvin and Lillian Lovato becomes thematic by use of color and shape groupings. The rich color combinations of Hopi Verma Nequatewa's expertly constructed stone inlay pieces become enriched by the movement from geometric to undulating forms in "Pendant" and "Silver Drop Earrings."

It is difficult to analyze the true current spectrum for what the definitive direction of contemporary Native American jewelry might be based on this exhibition. However, these small, brave displays of individual expression provide hope that, if nurtured, they will act as stimulants on the continuing evolution of the great Native American legacies. ■

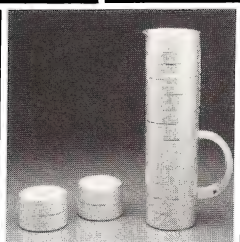
Cindy Cuadra

□ *Cindy Cuadra is a metalsmith and a staff member of Ornament.*

tt

JEWELRY

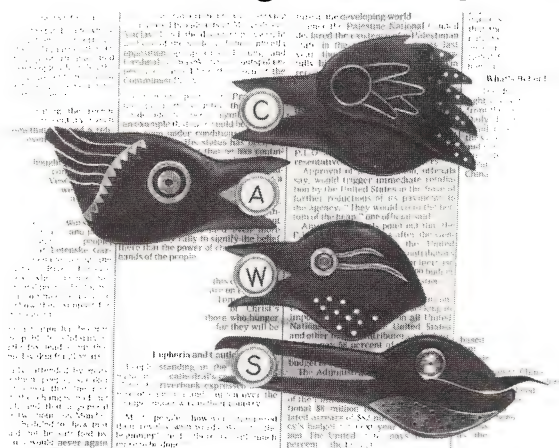
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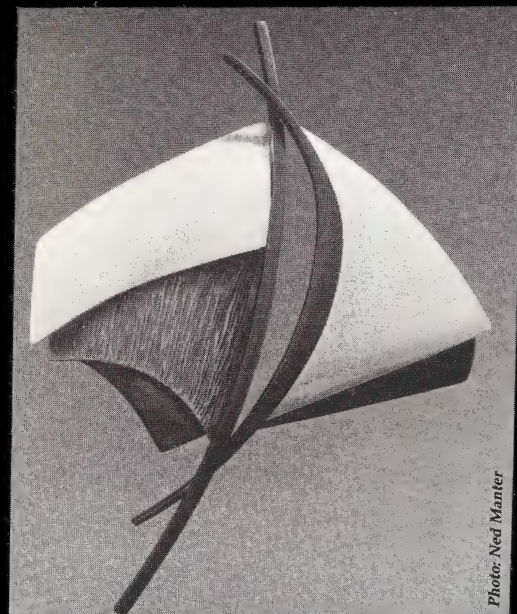
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NECKLACE OF SILVER AND GLASS BEADS FROM NORTH INDIA DESIGNED BY DAVID EBBINGHOUSE

AD FORMAT AND PHOTOGRAPHY © CATHERINE MCCLIMENT/CHARLES SILVER

Indian Jewellery: The Art of Adornment, April 13–June 25, 1989, Zamana Gallery, 1 Cromwell Gardens, London SW7 2SL, England. The Zamana Gallery, under the patronage of the Aga Khan, is situated in the Ismaili Center opposite the Victoria and Albert Museum in London. Resembling a modern version of a traditional Yemenite building in Sanaa, it provides a stunning foil for the four yearly exhibitions dedicated primarily to the art and cultures of the Third World.

Artistic director Jane de Athe not only aims at exhibiting art for adults, but has also established an important educational program for children, with workshops and games oriented toward each exhibition. She states: "It is the children who when introduced to foreign cultures will be the audience of the future." The children's program that accompanied Indian Jewellery included the reading of myths and fairytales concerning gold, and imitating the actual manufacture of Indian jewelry with papier mache.

The main exhibit itself consisted of *Jewellery of the Mughal Period, South Indian Jewellery, Tribal Jewellery and Contemporary Indian Jewellery*. These were accompanied by vintage photographs, old albumin prints and a few oil paintings, all offering tantalizing glimpses of the varied customs and colorful costumes of the rich past of India. Also on display was the work of three contemporary British goldsmiths influenced by Indian jewelry: Roger Barnes, Clarissa Mitchell and Michael Bolton.

Gold has always exercised a mysterious influence on the human race, and this is more than evident on the Indian sub-continent, where the precious metal is imbued with almost mystic connotations which were explained in the introductory section of the exhibit using traditional oral myths. Materially speaking, India is reported to have the largest holding of gold in private hands, which has been estimated at seven thousand tons—almost all in the form of jewelry. Even in the first century A.D., Pliny the Elder complained that India was draining Rome of all its gold in exchange for spices and textiles.



Ear Ornament, hollow gold, with applied geometric elements; 4.8cm H x 5.7cm W; Tamilnadu; 20th century. All photographs courtesy the Victoria and Albert Museum, London.



Thumb Ring, engraved gold set with rubies and emeralds, enamelled in opaque colors inside; 3.7cm H x 3cm D; Mughal India; c. 1620-30.



Turban Ornament, enamelled gold; 12cm H x 13cm W; Jaipur; first half of 19th century.



Unidentified Ornament, chased gold over blue glass, set in gilt silver; 5.8cm sq; Partabgarh, Indore or Rutlam (no date given).



Hair Ornament, gold repousse, chased, filled with lac and backed with silver; 5.9cm D x 6.6cm H; Poona; c. 1880.

A JURIED DESIGNER'S SHOW with entries limited to jewelry using beads will be held by the Bead Society of Greater Washington in conjunction with the Second International Bead Conference October 5-7, 1990 at the Mayflower Hotel in Washington, D.C. The show is designed to create a national showcase that will present a cross section of contemporary thought and design in jewelry. For an information packet write: Bead Society of Greater Washington, Designer's Showcase, P.O. Box 70036, Washington, D.C. 20088-0036; deadline is May 25, 1990 for receipt of slides.

TRISH LANGE, TRUDI ROBERTS AND SHARON PRICE are among many fiber artists featured at Fine Things From Wendy Spencer in Torrance, California. The wearable art store showcases handwoven ensembles, handpainted silks, tie-dyed and appliqued fabrics as well as jewelry and accessories. Spencer, a special events coordinator, fashion show producer and organizer of theme charity events, staged an extremely successful fashion show for the Southern Conference of California Handweavers in 1988. Says Spencer of the event, "The amount of talent was incredible—it was then I decided to open my own store, a thirty-five year dream, and bring all this new and exciting talent to the world of fashion."

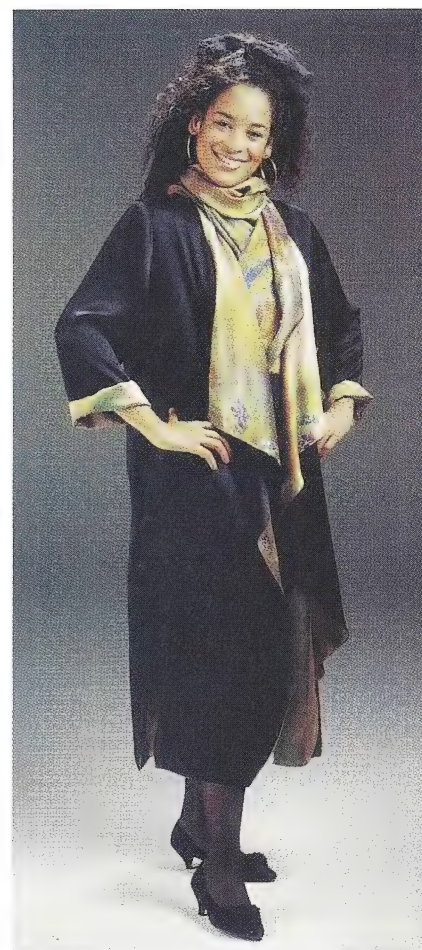
KEITH E. LO BUE, PEGGY ENG, LISA MAHMARIAN AND THOMAS MANN were among twelve jewelry designers included in "A Collector's Choice: Jewelry for the Next Decade" February 17-March 31, 1990 at The Society of Arts and Crafts in Boston, Massachusetts; curator was Seta Nazarian Albrecht. Pictured are two collage box pins by Keith E. Lo Bue, who states "... each box fabricates its own history. If the images summon a personal emotion or recollection from the viewer, it is this convergence of realities that allows my work to succeed." (*Below left*) Untitled, 58x48x22mm; (*Below right*) "A Dream of Heaven", 55x46x13mm.



KEITH E. LO BUE

AMERICAN CRAFT AT THE ARMORY, May 11-13, 1990, a juried exhibition of museum quality, one-of-a-kind and limited edition crafts, will feature one hundred of America's most outstanding craft artists at the Seventh Regiment Armory in New York City. The selection committee included Jack Lenor Larsen, fiber artist and former president of the American Craft Council; Donna Warner, a senior editor of Metropolitan Home magazine; Bennett Bean, ceramic artist; Fred Fenster, metalsmith and Silas Kopf, woodworker. An opening night preview party will benefit DIFFA, the Design Industries Foundation for AIDS, the evening of May 10th; tickets are \$250 and \$150 available from the DIFFA office, telephone (212)727-3100.

A CALL FOR A NATIVE AMERICAN ARTIST-IN-RESIDENCE for the school year 1990-1991 has been issued by the Shawnee Mission Public School District in Shawnee Mission, Kansas. The person selected must be a practicing professional artist of Native American extract, able to demonstrate their media processes to students, K-12, as well as relating their cultural heritage. Contact William D. Smith, Shawnee Mission Public Schools, Fine Arts Center, 7200 Belinder, Shawnee Mission, Kansas 66208; (913)362-6212.



CHRISTYNE SISK Photograph: Darren Ferriera.

CHRISTYNE SISK'S handpainted silk garments will be featured at Many Hands Gallery in Santa Cruz, California the month of June, 1990. Sisk uses bamboo brushes, gold resist and gold metallic thread to weave designs into the painted fabric. Shown is Sisk's crepe de Chine jacket with aquatic images and floral scarf.

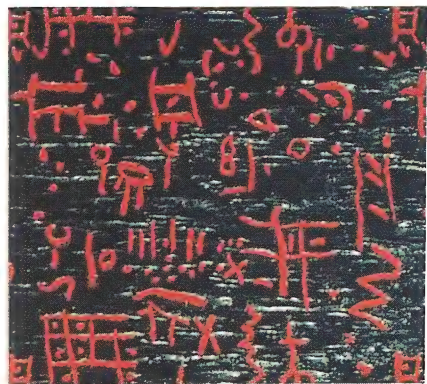
"JEWELRY: MEANS: MEANING", an international jewelry exhibition curated by Michael Tomlinson, Ewing Gallery of Art and Architecture at the University of Tennessee at Knoxville, includes one hundred three works by thirty-three artists pursuing conceptual objectives, new materials and processes. Jewelry artists represented include Bruce Metcalf, Verena Sieber-Fuchs, Susan R. Ewing, Susanna Heron and Marianne Schliwinski. Currently on display at the Carroll Reece Museum at East Tennessee State University in Johnson City, Tennessee through April 15, the show travels to the American Craft Museum in June 1990.

HAROLD O'CONNOR will lead a special two-day workshop, "New Approaches to Setting Stones", at California State University Northridge, May 5-6, 1990, co-sponsored by the Metal Arts Society of Southern California and the Society of North American Goldsmiths. Contact Lynne Alexander (818)789-8403 for information.

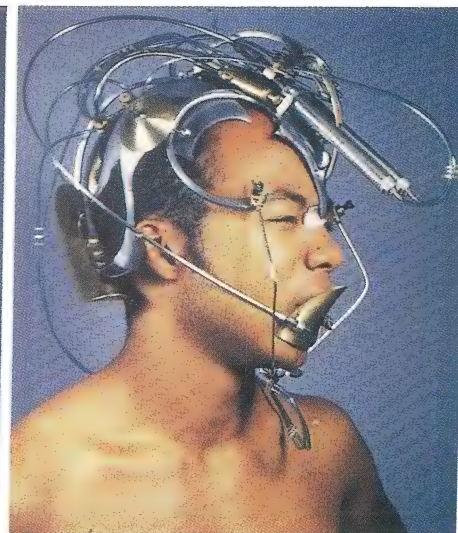
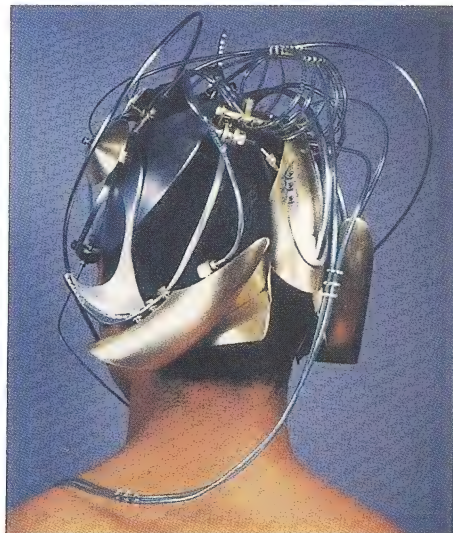
"COLOR, LIGHT, SURFACE: CONTEMPORARY FABRICS" brings together more than one hundred fifty examples of the best fabrics produced in Europe, the United States and Japan in the 1980s to show international trends in design as well as national characteristics. Curated by Milton Sondag, this exhibition juxtaposes the work of large commercial companies with the experiments of students, the work of individual artists doing one-of-a-kind fabrics and small studio production pieces. Pictured below are "Ohodedios", folded and pleated polyester aluminum lamé fabric, designed and produced by Junichi Arai of Japan; and "Mariosa", woven cotton, designed by Renate Weisz and produced by Zimmer and Rohde of Germany. Show runs through September 1990.



"Ohodedios"



"Mariosa" Collection of Cooper-Hewitt Museum.



IRA SHERMAN

IRA SHERMAN was one of the presenters at the Society of North American Goldsmith's Convention March 14-17, 1990 in San Francisco, California. A goldsmith for over fifteen years, Sherman's metalsmithing interests have expanded to include complex wearable sculptures "in a humorous attempt to define life's insecurities and cruelties." Pictured is "The Pavlovian Trainer" which, when properly used on appropriate subjects (politicians, bureaucrats and egotists), sends bursts of air to large pneumatic cylinders which effectively muzzle the wearer if they open their mouth. Sherman has also organized a traveling exhibition of several of his thought-provoking jewelry/sculptural pieces accompanied by a video with technical demonstrations.

PRECIOUS AND SEMI-PRECIOUS JEWELRY AND FIBER CLOTHING

will be exhibited along with other fine crafts at the Contemporary Crafts Market June 9-10, 1990 at the Santa Monica Civic Auditorium in Santa Monica, California. This is the largest juried wholesale and retail crafts event held in the Los Angeles area, and is an important resource for retail stores.

THE PETERS VALLEY CRAFT CENTER

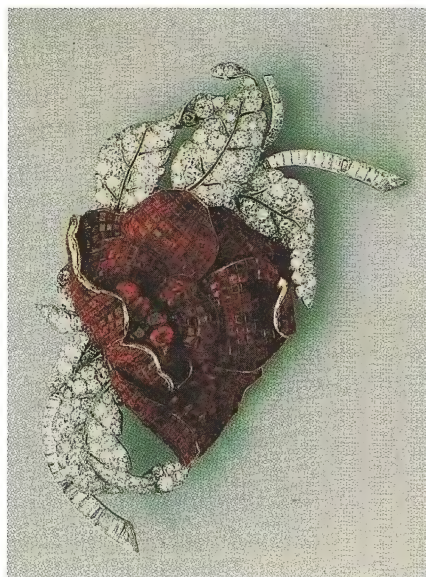
in Layton, New Jersey is offering many fine metals workshops in their 1990 summer program, including Jewelry and Metalsmithing Techniques with Chuck Evans; Bone: A Jeweler's Alternative with Amy Roper; and Production Techniques with John S. Kirsliis. The New Jersey State Council on the Arts is the only state arts council in the country with a crafts coordinator, providing great diversity of crafts enterprises and events, lending strength and stability to their thriving crafts community; in other states, the visual arts coordinator absorbs crafts into their entire program. Contact Peters Valley Craft Center, Layton, New Jersey 07851; telephone (201)948-5200.

THE CREATIVE METAL ARTS GUILD

of Portland, Oregon will host its second annual jewelry design show May 4-6, 1990 at the Montgomery Park Building in Portland, Oregon, which will showcase designs by thirty independent studio jewelers in the region, including Greg Grokett, John MacDonald, Paul Todd, Mary Wong and Sharon Amber; the Portland Handweavers Guild will hold its annual sale during the same weekend along with CMAG.

— CMAG members will also be demonstrating techniques of working in gold at the Oregon Museum of Science and Industry show "Gold", an exhibit developed by CITE des Sciences et de l'industrie La Villette in Paris, France. The 6000 square foot exhibit shows how gold is formed in the earth's crust, how it is found, mined and refined, along with demonstrations of smelting, electroplating, fabrication, lost wax and cuttlebone casting; visitors can try their luck panning for gold. Show dates are January 21-April 30, 1990; it travels to the Science Museum of Minnesota in St. Paul, Minnesota June through September 1990.

ARLINE FISCH, SUSAN KINGSLEY, ELEANOR MOTY, KOMELIA OKIM, MARY ANNE JORDAN AND RANDALL DARWALL will be teaching jewelry and fiber/surface design techniques at Haystack Mountain School of Crafts in Deer Isle, Maine during their summer program, June-August 1990. Okim's workshop will combine techniques for forming holloware and applications of the traditional Korean surface embellishment techniques *Keum-boo*, the fusion of 24K gold foil to the surface of a finished silver object; and *Poe-Mok Saang-Gaam*, a damascene technique of inlaying foils and/or wires into a chiseled surface. Jordan will introduce silkscreen and dyeing techniques, blueprinting, marbleizing, resist processes, inkdye and discharge printing.



Van Cleef and Arpels Courtesy: Van Cleef and Arpels Collection

THE ART OF VAN CLEEF AND ARPES from the 1920s to the 1950s constitutes the firm's first United States museum exhibition of this period, showing April 8-June 17, 1990 at the Los Angeles County Museum of Art in Los Angeles, California. Approximately one hundred examples plus selected designs will display such innovative techniques as the invisible setting, featured in the ruby petals of the 1936 Peony clip pictured, with a center of faceted rubies in gold, stems of baguette diamonds and leaves of brilliants.



Indonesian Shoulder Cloth

CAROL ROBBINS, curator of textiles at the Dallas Museum of Art, has headed a four-year project to collect, assemble and install what may be the largest collection of traditional Asian textiles in a public building in the United States. Approximately three hundred textiles, including ceremonial cloths, sarongs, headdresses, and shoulder cloths will hang as art throughout the new Zale Lipshy University Hospital in Dallas, Texas, including the patient rooms. The majority of textiles come from Indonesia, while others are from India, Laos, Sarawak, Afghanistan and Uzbekistan and several other countries. The art consists of silk and cotton weavings, some containing gold threads, and some that are beaded or trimmed with shells, as well as bark cloth head mantles, ranging in age from late eighteenth century through mid-twentieth century. Textile artists were hired to complete the monumental task of preparing the pieces for installation; some were "rump-sprung" from years of wear and tended to pooch; pieces will be encased in glare-free plexiglas boxes for protection. Pictured is a twentieth century shoulder cloth from Palembang, Sumatra; silk; tied and dyed after weaving.

"THE ART OF ADORNMENT: MASTERWORKS PAST AND PRESENT" will show wearable fiber artworks depicting different representations of the artistic style of the great masters, including Van Gogh, Klee, Picasso and others, June 22-July 14, 1990 at the Florida Craftsmen Gallery in St. Petersburg, Florida; juror is Ray Azcuy, Art Supervisor of Pinellas County Schools in Florida.

JOYCE SCOTT, CANDACE KLING AND RICHARD MAWDSLEY were among nine artists included in "Explorations: The Aesthetic of Excess" at the American Craft Museum in New York City February 8-April 8, 1990, that presented works by artists of different media who share a common approach to their work. Janet Kardon, curator of the show and new director of the museum noted that "... a sense of abundance surges from the work that may be a reflection of the climate of the 1980s."

Scott, whose beadwork often reflects social conditions of poverty, race relations and love, was also honored with a one-person show "Great Scott" at The Center for the Study of Beadwork in Portland, Oregon November 2-January 27, 1990. Pictured is Scott's necklace about murder, "The Sneek", peyote stitch, 16x13x7 inches.



JOYCE SCOTT

PHILL BALDWIN AND PEGGY HITCHCOCK will be teaching special weekend workshops in April and May 1990 at Highline Community College in Des Moines, Washington. Baldwin will instruct students in the production of alloys, including melting and pouring procedures, rolling, annealing, stripping and patination in "Alloying for Jewelers." Hitchcock's workshop, "Silk-screen Enameling" will cover enameling a photo image onto a steel plate.

THE CHICAGO MIDWEST BEAD SOCIETY will present its first annual Bead Bazaar on May 20, 1990 at the Evanston Holiday Inn in Evanston, Illinois. For membership information contact Naomi Rubin, Originals Gallery, 1020 Davis Street, Evanston, Illinois 60201.

A TREASURE CHEST OF JEWELRY will be auctioned on May 30, 1990 in conjunction with the semi-annual Sotheby's (Canada) Inc. auction of fine Jewelry in Toronto, Canada, for the Royal Ontario Museum's new Gem Room. Entitled "Gem of an Auction", the event features spectacular contemporary pieces designed specially for the event, including Vancouver jeweler Toni Cavelti's gold and platinum pendant brooch set with a 25 carat golden beryl surrounded by 106 diamonds; private individuals have also contributed a dazzling array of jewelry and gemstones. The S.R. Perren Gem Room will display ROM's excellent collection of gemstones and gem crystals, and its superb collection of gold nuggets from California's gold rush days. The auction will be held at the Four Seasons Hotel in Toronto, Ontario. Contact the Royal Ontario Museum at (416)586-5549 for further information.

CONVERGENCE '90, the biennial conference of the Handweavers Guild of America, Inc., will be held in San Jose, California July 12-15, 1990. Major speakers include Helena Hernmarck, Sara Little Turnbull, Docey Lewis and Patricia Cheesman; pre and post conference workshops promise and exciting and informative array of fiber techniques and explorations. A professional fashion show of weaving and other fiber art will be held Friday evening, July 13, at the Center for Performing Arts. In addition, six informal non-juried fashion shows during the conference, including hand-dyed or handknit garments; 'serious to lighthearted' wear; lace, embroidery or other special embellishments; 'practical to fantastic'; 'culture to culture' featuring any media influenced by another country or culture; and 'weaver to weaver', featuring interpretations of the conference theme. Contact Convergence '90 Registration, P.O. Box 1808, Aptos, California 95001-1808; telephone (408)462-1117.



Colombian Gold Pectoral

PRECOLUMBIAN GOLD from Peru, Panama, Colombia and Costa Rica highlight the refurbished Precolumbian Gallery at the Natural History Museum of Los Angeles which reopened to the public December 15, 1989. A striking wall mural of Machu Picchu provides the backdrop for the museum's comprehensive collection of Precolumbian gold, which includes ornaments, jewelry, pendants and bells; design of the display cases replicates the architecture of Machu Picchu, and an accompanying video explains the process of metallurgy. Among other items on exhibit are Peruvian textiles, headbands, bags, and fragments of large garments.

TORY HUGHES, NANCY LYON, MARY HUGHES, ELIN NOBLE, ALAN BURTON-THOMPSON, DANIEL JOCZ, GAYLE FRAAS AND DUNCAN SLADE are scheduled to lead summer workshops in jewelry and fiber at Horizons: The New England Craft Program in Williamsburg, Massachusetts May through August, 1990.

DAVID LAPLANTZ will conduct two jewelrymaking workshops at Humboldt State University in Arcata, California during June 1990. "Tooling Surfaces" will explore making tools for embellishing metal; "Your Metal Images" explores cold connections, rivets, nails, sewing, screws, nuts and adhesives.

PAULINE DEPPEN, KERMIT BERG AND PAT FLYNN will be instructors at the Oregon School of Arts and Crafts summer 1990 fibers and metal program in Portland, Oregon. Deppen will instruct students in the technique of shifted warp ikat; Berg will teach the basics of textile design and silkscreen; Flynn will teach efficient, careful bench techniques for jewelers.

LIA COOK, RICHARD SHAW AND SUSAN CUMMINS will jury "Design & Craft—The New Decade," September 7-29, 1990, open to artists in the nine San Francisco Bay area counties working in metal, fiber and other media. Deadline for slides is July 6, 1990; sponsored by Arts and Crafts Cooperative Inc., 1652 Shattuck Avenue, Berkeley, California 94709.

MARIANNE BROWN, VALERIE TUDOR, ALAIN BONNEAU AND DENISE GOYER are among twenty Canadian artists in "Designed for Production, Made for Use" on view March 9-May 20, 1990 at the Cartwright Gallery on Granville Island in Vancouver, British Columbia. The show includes seventy examples of jewelry, clothing and other fine crafts that illustrate how makers of functional wares have adopted production shortcuts to compete with industry.



MARIANNE BROWN



JOHN RUFF

JOHN RUFF was awarded the first place prize in jewelry and metalwork at the 1989 Disney Festival of the Masters in Orlando, Florida for his bracelet "Random Bead", using a variety of techniques including inlay, overlay, married metal, rolling, paper printing, dapping and hydraulic forming. Beads range in size from $\frac{1}{2} \times \frac{3}{8}$ to $\frac{7}{8}$ inches in diameter. Ruff's first interest in jewelrymaking came about as an escape from final exams in biology; after a brief stay at graduate school in microbiology, he escaped permanently from academia into the world of metalsmithing and has been a silver and goldsmith ever since.

A CALL FOR ENTRIES closes July 15, 1990 for "Fibers Minnesota '90", the sixth annual juried exhibition and sale of contemporary and traditional fiber arts to be held October 27-28, 1990. Contact Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Avenue, Suite 308, Minneapolis, Minnesota 55403.

THE PACIFIC ASIA MUSEUM in Pasadena, California is presenting an exhibition of selections from their extensive collection of Chinese textiles February 7-August 19, 1990, which includes a number of associated items of jewelry, hats, shoes and other woven and embroidered articles. The Pacific Asia Museum is the only museum in the western United States dedicated to the arts of Asia and the Pacific Rim.

THE TEXTILE MUSEUM ASSOCIATES of Southern California will be presenting "Precolumbian Textiles from the New World—North & South America" April 21, and "Fukusa: Japanese Gift Covers" May 19, 1990 as part of its spring 1990 program schedule. The Textile Museum Associates are members of the Textile Museum in Washington D.C., which is devoted to the study, care, preservation and display of handwoven textiles from around the world. Lectures are open to the public; for information contact Cindy Ruderman, telephone (213) 831-6431.

JEANNIE KEEFER BELL, FELICIA DOUGLIS, RANDY LONG AND RACHELLE THIEWES are showing in "New Jewelry at Taboo" March 23-May 4, 1990 at Taboo Studio in San Diego, California.

A SILENT AUCTION AND LIMITED EDITION SALE to benefit the Craft Emergency Relief Fund (CERF) will be held at the ACC Craft Fair in West Springfield, Massachusetts June 19-24, 1990. Work in any media which encompasses the concept of the hand, its image or the meaning of a helping or giving hand will be auctioned. The event commemorates CERF's fifth anniversary and the 25th year for ACC Craft Fairs. CERF is the only non-profit tax exempt foundation which provides immediate support to professional craftspeople suffering career-threatening emergencies. Hurricane Hugo in South Carolina and the earthquake in California have stretched CERF's resources to the limits, but what has been collected in no way begins to meet the needs. To make a tax-deductible donation to either or both the Hurricane Hugo Fund-CERF or the Earthquake Fund-CERF, contributions can be mailed to: CERF, 1000 Connecticut Avenue N.W., Suite 9, Washington, D.C. 20036; telephone (413)625-9672.

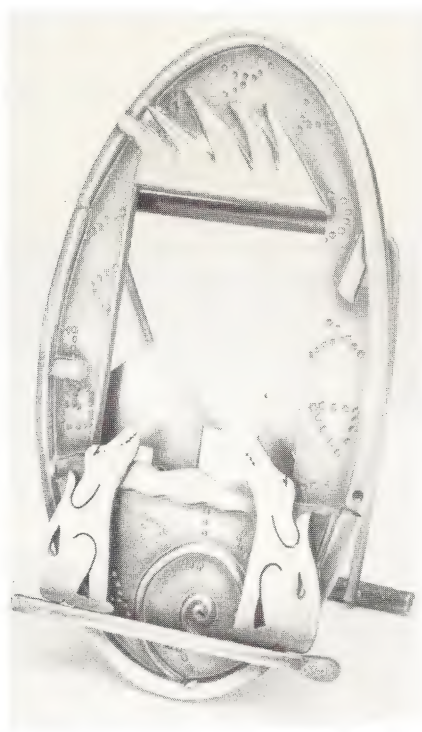
"PANORAMA OF COSTUMES OF THE PEOPLES OF THE WORLD" showed in Warsaw, Poland on June 20-August 31, 1989 at the State Ethnographical Museum. This was the first time in Poland that different forms of attire from all continents of the world were presented, gathered from the museum's own collections. Costumes from Oceania, Black Africa, North Africa, the Near East, Afghanistan, Mongolia, India, China, Japan, Mexico and Europe were included. Complete costumes were presented wherever possible on full-sized mannequins, showing not only working dress but also festive and ritual attire.

RON HO, LYDIA KRAMER, HELEN BANES, LUCIA ANTONELLI, JAMIE ALLEN AND PAULETTA BROOKS will teach a variety of jewelrymaking workshops April through August, 1990 at the Shepherdess in San Diego, California.

A CALL FOR ENTRIES for the 19th Annual Riverside Arts Festival in Jacksonville, Florida ends July 15, 1990; festival dates are September 29-30, 1990. Contact RAF, 2624 Riverside Avenue, Jacksonville, Florida 32204; telephone (904)389-2449.

VIRGINIA BLAKELOCK will be teaching "African Bead Weaving Techniques" and "The Broad Collar" July 13-14, 1990 at The Orb Weaver in Oakland, California; ongoing classes in a wide variety of bead techniques are taught by Thessaly Barnett.

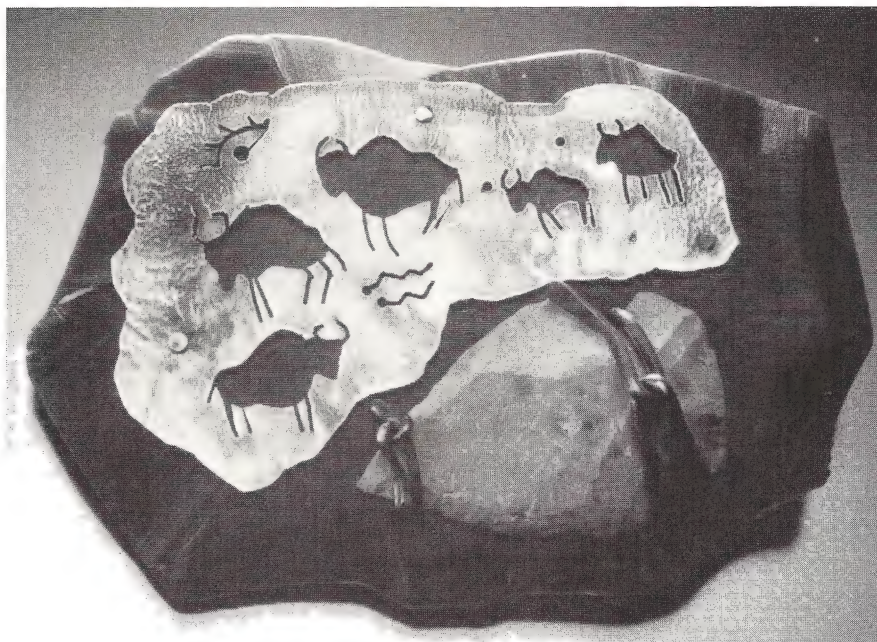
JUDITH UBICK, GRETEL UNDERWOOD AND CHARLENE BIESELE are among thirty artists in "Wearable Art" at Eileen Kremen Gallery in Fullerton, California May 12-June 8, 1990.



DAVE WILLIAMSON

THE TEXTILE SOCIETY OF AMERICA will hold its biennial symposium September 14-16, 1990 at the Smithsonian Institution, Washington, D.C., focusing on the topic "Textiles in Trade." Panels will consist of scholars from the United States, Canada, England, Germany and Australia; topics include Traditional Textiles and the Tourist Trade with Sandra Niesses and Suzanne Baizerman; The Import of Indian Textiles to Southeast Asia with Robyn Maxwell; and Textile trade in West Africa with Lisa Aronson, among others. Independent research presentation topics include Ikat and the Ryukyu Trade, 1400-1700; Studio and Soiree—Use and Misuse of Chinese Textiles; and Trade to the American Indians. For additional information please write Office of Conference Services, Textile Society of America, Smithsonian Institution, Ripley Center, Suite 3123, Washington, D.C. 20560; or telephone Rita Adrosko at the Division of Textiles, (202)357-1889.

ALICE VAN DE WETERING, DAVE WILLIAMSON, THOMAS RHODES, MICHAEL BAYES AND KATHLEAN GAHAGAN will be among fifteen jewelers featured May 4-May 26, 1990 at Freehand Gallery's "Jewelry Annual" in Los Angeles, California. Pictured is Williamson's frame, 1989, sterling silver, cast and fabricated, 2 1/4x4 inches; and Van de Wetering's pin, 1989, acrylic, sterling silver, stone.



ALICE VAN DE WETERING

TIMOTHY LLOYD

Transcendent Landscapes in Silver and Gold

Karen Searle



A recent visit to Timothy Lloyd's home studio found him surrounded by large drawings of northern Minnesota pine trees and landscapes that he had completed recently. The grandeur of his brooches are a testimony to the natural environment from which so much of his inspiration is derived. In a world where we are rapidly defiling and decreasing once abundant resources, Lloyd's brooches can be regarded as homage to the sacred trust for which there still seems to be so little regard.

Lloyd's recent series of landscape-inspired brooches and neckpieces are carefully constructed from diverse elements with contrasting textures. Often circular or shield-like forms are enclosed by borders of anodized titanium; additional metals with reticulated surfaces, or various constructed elements may be applied. The resulting three-dimensional work draws the viewer's attention to the interior surfaces and the interplay of color and reflection adds to the depth and interest.

The brooches appear substantial, but are actually very light in weight. Backgrounds are formed by melting a piece of metal into a firebrick. In this reticulation process when

the heat source is removed, the metal shrinks and shrivels. Lloyd melts large pieces, then chooses portions to cut out for the backgrounds of the brooches; these thin, textured metal pieces may be given additional textures by hammering.

The entire fabrication process has a similarity to collage: Various colored metals may be added to the background, and Lloyd may also incorporate elements of wire or hollow tubing—attaching them by soldering, riveting, wrapping or tying. Rivets and other design details are exposed, and the backs of the brooches have a pleasing appearance, as well. By constructing his pieces in a natural, straightforward manner, the result is an integrated and engaging work of art, detailed and self-contained.

Lloyd likes to juxtapose the different reflective qualities of various metals. Working primarily with silver in combination with reactive metals, he achieves contrasts by using hard, reflective surfaces next to soft, rippled shapes; or by adding a thin sheet of gold, or anodized titanium. The electro-chemical anodization process that changes dull, gray metals into neon-bright colors is rather like magic or alchemy, an

aspect of his craft which is personally fascinating, and an area in which he has done a great deal of work.

The process of hammering metal, of feeling its movement and resistance are physical actions in the creation that are in contrast to its "precious" outcome, and one which especially stimulates Lloyd.

When working with metals such as silver, gold and titanium, there is the ever present sense of the preciousness of the material. "The materials themselves demand that the scale be a certain size," Lloyd indicates. "Precious metals (in a monetary sense) are a deterrent to making large works. A small scale enhances the material's beauty. If a work becomes large, it doesn't retain that quality—it becomes something else. You lose the awareness of the inherent exquisiteness of the materials."

Lloyd's jewelry is not necessarily made with the wearer in mind; he is more concerned with the personal artistic statement of a piece than with its commercial viability. Jewelry is first and foremost a vehicle for his own artistic expression and its use as body adornment is a fortunate by-product. He produces brooches, necklaces and other

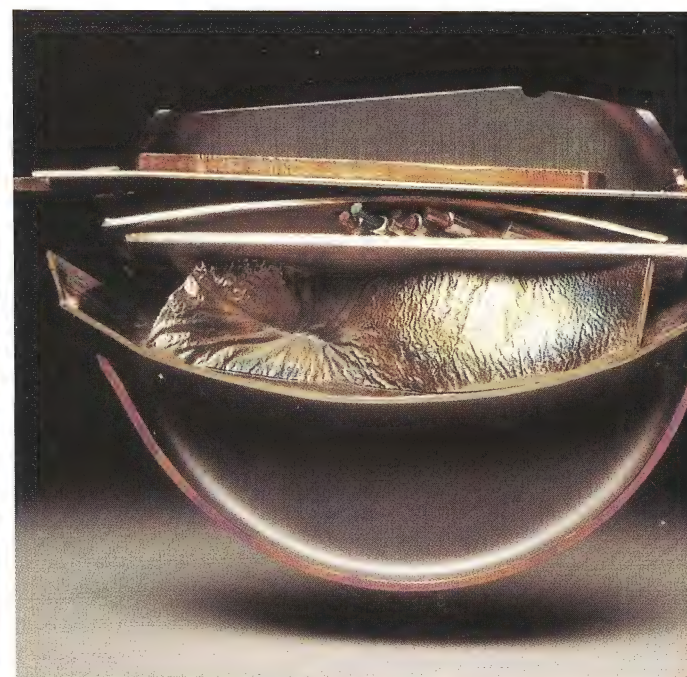


TREES, Lake Superior Series, brooch in silver and copper, 1989. All Photographs: Peter Lee.

items for commission and for several galleries around the country. Preferring to concentrate on the making of one-of-a-kind pieces, marketing activities are not the most pleasurable part of the whole process for him.

Paramount to his creative life is the translation of his landscape meditations into metal. "I like to transform things large—such as landscapes—into things small and intimate, and therefore I make jewelry," he reflects. "I like the materials—silver, gold, copper, brass, titanium, niobium; the metal itself has an influence on what I do. I am very interested in how I can manipulate various metals to obtain machined surfaces, textures and color.

My ideas come from nature and my work has always made reference to some aspect of the natural world, especially that of landscape or geological formations. My pieces of jewelry are elements of landscape whether the observer recognizes them or not. The references are through the surface of the metal, the color of the metal and the shapes of the metal." Sometimes Lloyd titles the pieces so the connection is apparent; sometimes he prefers that the references not be recognized as such.



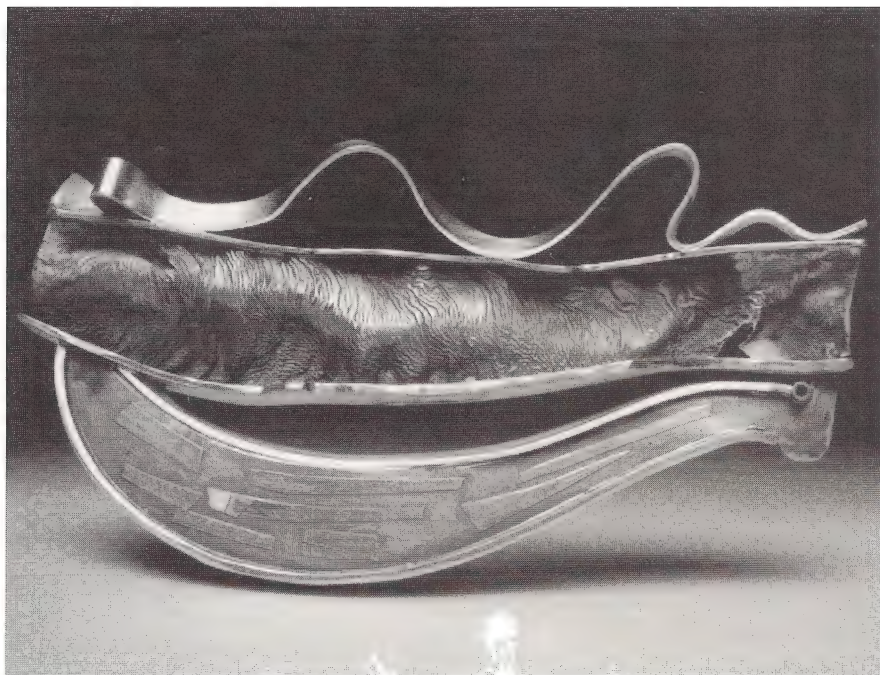
MESA SERIES, four brooches in titanium, silver and copper, 2 1/2 inches by 2 inches, 1987, 1988.

In the *Southwest Mesa Series* made in 1987, his drawings of the canyons and mesas were departure points for a series of exquisite metal sculptures. Another series was based on Landsat satellite photographs: Two of these pieces were

in the exhibition *Looking at Earth*, at the Smithsonian Institution's National Air and Space Museum, Washington, D.C., and are now part of the museum's permanent collection.

Some of his brooches, reminis-

cent of American Indian art, employ shield forms and some fiber construction techniques with wire; others have circular forms and cellular structures composed of small tubes embedded in the background—assuming a very organic



SUPERIOR, Lake Superior Series, brooch in silver and gold, three inches by two inches, 1989.

appearance.

Other influences on Lloyd's work include architecture, Art Nouveau, contemporary and historic painting and sculpture, and the experiences gained while traveling. He finds especially relevant the work of turn of the century Scottish architect Charles MacIntosh, contemporary woodworker George Nakashima, and jewelers Arline Fisch of San Diego, California and Mary Lee Hu of Seattle, Washington.

Timothy Lloyd studied painting, drawing and sculpture at Kent State University. After enrolling in a jewelrymaking class his senior year, he discovered the excitement of working with metal — how it moves and bends. He pursued graduate work at Kent until his commission in the army in 1961, with service in Germany. On his return to the United States, he matriculated in the School for American Craftsmen at the Rochester Insti-

tute of Technology, where he received his Master of Fine Arts (having worked with the noted Danish-born craftsman, Hans Christiansen).

Now with a long record of participation in shows and exhibitions in the United States and abroad, he was in the first *Young Americans* show held at what is now the American Craft Museum in New York City. The twenty-fifth anniversary of that show was celebrated last year, and Lloyd's work and those of other craftspeople still working in their media were part of a program presented by Arline Fisch in honor of the contributions the show made in the development of the contemporary craft movement.

It was at the Haystack School of Crafts in Maine in the summer of 1964 that he gained his first teaching position, also being instrumental in setting up the jewelry studio in the school's then brand new jewelry and metalsmithing depart-

ment. The following fall he joined the art faculty of Carleton College in Northfield, Minnesota where he developed the college's jewelry and ceramic facilities, which continue to attract students. Currently he is Chair of the college's art and art history department.

A charming, quiet man with a twinkle in his eye, Lloyd is a relaxed and low-key teacher who takes satisfaction in interacting with the college students and his colleagues. He has been involved with a student craft workshop at the college, in addition to his teaching. The classroom work is nourishing to his own creativity, though not a direct influence on his work. Lloyd has been active in the promotion of crafts both locally and regionally, serving on the boards of the Northfield Art Council and the Minnesota Crafts Council; he is also a Distinguished Member of the Society of North American Goldsmiths.

Northfield, Minnesota is a lovely small town, where Lloyd and his wife Sue participate in the various activities that an active arts community offers, as well as a casual, outdoors-oriented lifestyle. Lloyd's home studio is a converted garage attached to their attractive split-level house. Three cats and a dog share their home—a reduced population now that their children have grown up and moved on. Canoeing, camping and fishing are frequent activities, and they often “rough it” at their lake property in northern Minnesota. Around Northfield, Timothy Lloyd may be found bicycling, and enjoying the landscape; this particular pleasure readily apparent in his work. ■

Timothy Lloyd may be contacted at telephone (507) 645-6103.

His jewelry may be found at the Helen Drutt Gallery, 1721 Walnut Street, Philadelphia, Pennsylvania 19103; telephone (215) 735-1625.

□ Karen Searle is a St. Paul, Minnesota-based Contributing Editor of *Ornament*.

Among the numerous varieties of stone beads found in northern Africa, those of amazonite are the most stunning and also the most mysterious, perhaps because of their rare but consistent presence at ancient campsites and towns long since abandoned.

Also called amazonstone, it is a potassium silicate, being the greenish or bluish-green variety of microcline. As part of the group comprising the potash feldspars, also including adularia (moonstone), sanidine and orthoclase (of which microcline is a variety), it is considered a semi-precious stone. Measuring between six and six and one-half on the Mohs scale, it is a relatively hard stone, just somewhat softer than quartz. In northwest and Sahelian Africa, deposits exist in southern Algeria, Niger and very likely in the Mauritanide mountain chain located in central Mauritania (Thilmans 1980:81).

Amazonite served almost exclusively in the fabrication of beads and pendants in ancient Saharan cultures where they can be found alongside flakes, waste material and other objects indicating local manufacture (Fig. 4). It has been worked since neolithic times across the breadth of Northern Africa from Egypt in the east to the Mauritanian coast in the west (Mauny 1956:140). Sites in Mauritania tend to be richer in beads than

those in Mali, Niger, Chad or southern Algeria. Most amazonite beads found at markets in Mauritania and Mali come from very ancient sites that have been pilfered for centuries by a local population which avidly collects, trades and sells antiquated beads of value.

Egypt and the Sudan also utilized amazonite on a large scale for the fabrication of beads and pendants. Alimen reports that the pre-Pharaonic Badarian of Egypt worked out a method to copy amazonite by covering small steatite beads with a layer of greenish glass (1955:142 and 494). Today, women from southern Morocco, Mauritania and the south of Algeria continue to place a high value on amazonite beads, to which they attribute strong beneficent properties. In Morocco, amazonite is associated with necklaces composed of red coral, amber and silver. In Mauritania, the large cylindrical or barrel shaped forms are worn as the principal or central beads in necklaces, surrounded on each side by a jasper or carnelian bead, followed by a small ancient cobalt blue glass bead locally called "nila", dating from the medieval period (Fig. 3). Smaller amazonite beads also enter into the composition of necklaces, placed next to different types of very old and venerated glass beads.

Ancient amazonite beads appear in simple forms: ovoid, spheri-

cal, cylindrical barrel shaped and in the form of pendants. Those dating from the neolithic period rarely surpass one centimeter in length, and have distinct biconical perforations. The disc shape, with varying diameters from 3-20mm, appears to be the most numerous specimen from this period (Vernet 1983:403). Descamps describes a superb neolithic necklace found in Mauritania composed of 125 ostrich egg shell disc beads ranging from 8-11mm in diameter, none of them more than 2mm thick (1969:10-11). The 126th bead in this necklace is a pale green amazonite disc whose diameter is consistent with those of the ostrich shell beads, with a thickness of 3mm.

As stated before, one often finds chips and other waste material next to amazonite beads at neolithic Sahelian sites. Also found at these sites are flint drills and stones containing "U" shaped grooves, used for calibrating and polishing bone, shell, ostrich egg and stone beads (Camara and Opper, in press; Camps and Faber 1960:146-155) (Fig. 6). Also of note is the presence from time to time of rounded perforated stones, having without doubt served as counterweights and turning handles on pump drills (Camps and Faber 1960:106-114). As was the case in other parts of the world, the pump drill represented an important technological improvement over previously employed hand-held drills made principally of flint or bone. The use of the perforated stone in the case cited above was one of several improvements made to the drilling process over the years.

Longer and larger amazonite beads with lengthwise perforations are certainly of post-neolithic fabrication, associated with protohistoric sites in West Africa (Fig. 2). The length of the perforation necessitat-

Ancient Amazonite and Scorzalite Beads

Marie-José & Howard Opper

ed a more efficient tool than the simple hand-held borers of the pre-pump drill period. Twenty-five stone beads were excavated at Sintiou-Bara, a site in northern Senegal located along the Senegal River occupied without much discernible change from the fifth to the eleventh centuries. Among the total, nineteen are cylindrical or barrel shaped, measuring from 9.5-37.5mm in length and 6-21.5mm in diameter. Six of the beads are amazonite, fourteen are grey feldspar (Thilmans and Ravise 1980:47-48). All beads display a grey to black tint on the surface, indicating their proximity to fire at some point. The perforations, drilled from both extremities of the beads, taper dramatically to their point of convergence. Also found at this site were several carnelian, two glass and about two-hundred perforated shell beads. One of the glass beads was sent to the United States for analysis which confirmed the medieval dating of this site (Thilmans and Ravise 1980:33).

Concurrently, it is interesting to note that we found several amazonite and feldspar beads (probably medieval) as well as two badly decomposed glass beads at the stall of a vendor of plastic beads in the market at Matam, a town situated close to the Sintiou-Bara site (Fig. 5). Similar in fabrication to one of the glass beads recovered from Sintiou-Bara, the decorations are not simply applied to the surface, but penetrate into the core of the beads. One of the two was barrel shaped, cobalt blue with opaque white decorations. The other, in a much worse state of preservation, was also barrel shaped, and appeared to be violet with opaque white eye patterns. These two types of glass beads can be found at markets in Mali and come from looting at ancient sites (Fig. 5). Questioned about their origins, the vendor from Matam affirmed that he



FIG. 1 From top to bottom: serpentine post-neolithic beads; scorzalite neolithic and post-neolithic beads; amazonite post-neolithic beads. All photographs by Howard Opper except where noted otherwise.



FIG. 2 Post-neolithic amazonite beads.



FIG. 3 Detail of typical Mauritanian women's necklace, with center bead of amazonite (2.7cm L), flanked by carnelian and ancient blue glass beads; strung with black glass beads of unidentified origin. Adjacent beads are amazonite simulations of plastic and dyed steatite (?), from Mauritania and Morocco respectively. Larger imitation 2.8cm L. *Photograph: Ornament.*



FIG. 4 Necklace of neolithic amazonite beads, in the center of which are a number of loose beads and two arrowheads, all of which are also neolithic. The top bead is scorzalite, below which are ostrich shell disks; at the bottom are actinolite and stilpnomelane beads. Except for the scorzalite specimen, all other loose artifacts are surface finds from a site in Mauritania.



FIG. 5 Medieval beads bought in Matam, Senegal: necklace of amazonite beads; loose are glass beads with trailed decorations, some are badly decomposed.

obtained the stone and glass beads from a woman who claimed to have found them together in the countryside. He further claimed to come across such beads only very rarely, and sold them exclusively to Mauritians. That these two decomposed glass beads appeared along with several amazonites might be explained by their popularity among Mauritanian women, even if they are broken.

Mauritanian women prize ancient glass beads almost as much as, and in some cases more than, amazonite beads. Quite often, they will break these beads into small pieces, smooth them and pierce them. As such, these smaller beads made from the original demand a very high price. Sometimes, just one of these small pieces costs more than the larger bead from which it was made (Oppen 1989: 6). Today, some one thousand years or more after they were fabricated, it is surprising to find that these same amazonite and glass beads continue to enter into the composition of necklaces and other adornments in Mauritania. Amazonite has been considered a deluxe beadmaking material since neolithic times, and continues to maintain its highly sought after and valued status to this day.

If Mauritanian women do not easily give up their amazonite, even for a highly elevated price, such is not the case with men. Despite the fact that these beads hold as much value for them as they do for women, Mauritanian men will not hesitate to offer them as gifts to unknown travelers as a sign of welcome, hospitality and friendship. Du Puigaudéau describes an encounter with a nomadic Mauritanian of the Nemadi ethnic group who possessed almost nothing yet nonetheless offered her "a large blue amazonite bead which probably found its way to that point from the sack of a Mauritanian returning

from looting the sacred tombs of the kings of Gao" (1937:161).

It is possible that the blue stone bead described by du Puigaudéau was actually made of scorzalite which is a very rare mineral often confused with lapis lazuli due to the similarity in color. It is actually a member of the lazulite series, with a hardness of five and a half to six on the Mohs scale. In Mauritania, the same word used to delineate amazonite ("ez-zenzayr") is also used to describe other ancient stone bead materials including serpentine and scorzalite (Fig. 1).

Generally of neolithic origin, scorzalite beads have a beautiful deep blue color, often containing small veins of opaque white quartz similar to amazonite. They are extremely rare, and resemble amazonite beads of the same period in both form and perforation. We have been able to observe and study only about thirty of them, found mostly in private collections. Among this small number, the largest are barrel shaped and probably of protohistoric origin, measuring

thirty millimeters long with a ten millimeter diameter on average. Another example, without doubt scorzalite, can be found in the composition of a necklace excavated in Mali which also contains ancient glass and gneiss beads. This necklace is currently on exhibit at the Museum of African Art in Paris along with other necklaces made up of amazonite and gneiss beads which come from the pre-medieval Sane tomb (Gao, Mali) excavated by the French archaeologist B. le Pontois.

M.F. Delarozziere describes a bead purchased at the Nouakchott market that was analyzed as scorzalite (1985:66). The photograph on page fifty-five of her book shows this bead in the upper left corner. Monod reported the presence of a blue stone bead found in 1943 at a neolithic site in Mauritania (1968:92-93). This bead, described as lapis-lazuli from Afghanistan, has unfortunately disappeared, and is not available for further study. No

Continued on p. 6

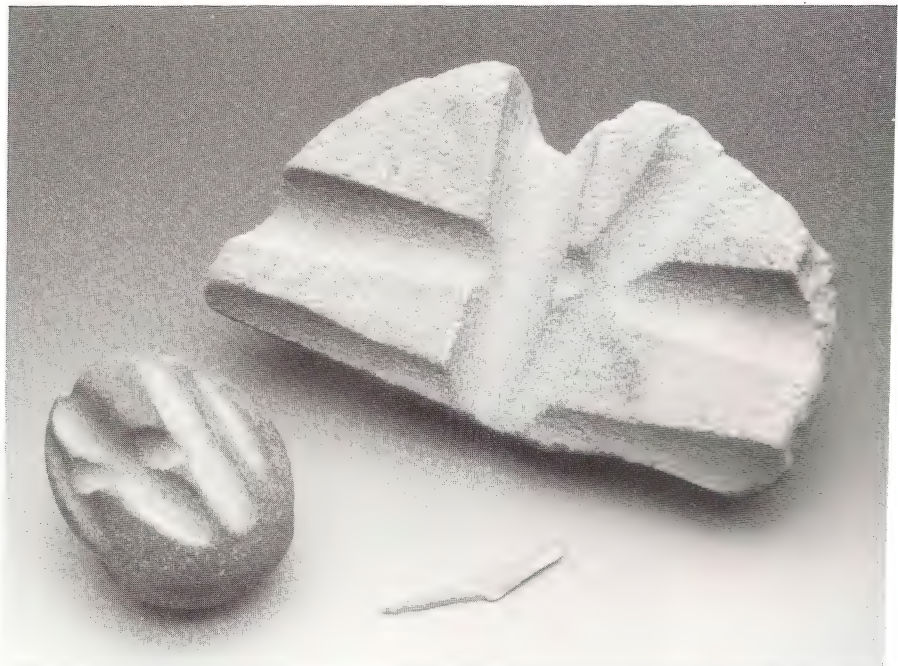


FIG. 6 Beadmaking tools found at neolithic Sahelian sites: a flint drill(Mauritania, 3.4cm L), and two grooved stones used for grinding and calibrating beads. The round one is from Senegal(5.2cm H), while the flat one is from Mauritania(12cm W).



"Moonlight Shadows"; 1987. Photograph: Michael Sinopoli.



"African Night In Black & White"; 1988. Photograph: Michael Sinopoli.

SUSAN NUTTER

As a surface designer and a designer of wearable art, over the past twenty-five years I have worked with many dye processes, but am presently fascinated with the extraordinary possibilities of *arashi 'storm' shibori*, a process whereby intricate diagonal patterns resembling rain driven by a strong wind are created.

This fabric was traditionally made in Japan by tightly compressing cloth into pleats or folds which resist the penetration of dyes, and then wrapping it on long wooden poles and dyeing it in special trough-like vats. The equipment I use has been designed and built to my specifications, substituting PVC and ABS plastic pipes, copper and stainless steel tubing or cardboard sono tubes which have been waterproofed for the poles. The tubes are five feet long and the diameters vary from two to twenty-four inches. The wrapping and pleating processes can take up to eighteen hours.

As I sit beside my spinning tube tightly packed with fabric, I hold my fine thread taut with gloved hands as it circumnavigates the tube in $1/16$ to $3/8$ inch intervals, stopping to secure the thread every eight inches, as I keep pushing and compressing the fabric towards the beginning of the wrapping. The thread holds the silk down, making the bottom of the pleats and also serves as an additional resist—creating white lines in the finished fabric. Five yards of fabric can be compressed into a linear foot, forty-five inches wide, on a sixteen inch diameter tube.

Dyes are applied by painting, pouring, injecting (with hypodermic needles) and airbrushing onto the fabric while it is on the tube. I have even tried smearing substances like rotten banana skins, mustard and tomatoes on the fabric and then burying the tubes in the ground (I cannot wait for the spring thaw!) Sometimes pigments and metallics are used to add another form of resist.

Although I carefully plan the designs of my clothing, the often explosive ef-



"Twilight On The Mara"; 1987. Photograph: Michael Sinopoli.

fects of the colors can be unpredictable and amazingly beautiful. Dyes sometimes seep and blend or resist migration into the fabric. Weight and texture of the cloth, compression of the folds, tension of the thread (and its fiber content), simple gravity and even relative humidity all effect the process; exact results can never be duplicated.

After drying, which can take up to a week, the threads on the tube are cut, releasing the stiffly pleated cloth which is then steamed in its compressed form. This not only sets the dyes, but makes semi-permanent pleats in the silk. At this point the fabric can be made into a

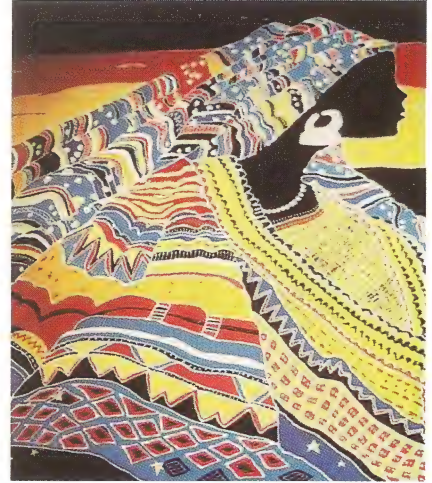


"In A Dream I Was Alive In A Tropical Rainforest"; 1989. Photograph: Ralph Hansen.



"Actually I Can't Ski"; 1989. Photograph: Ralph Hansen.

"Twilight On The Mara"; detail, 1987. Photograph: Douglas A. Nutter.



garment, but many times it is partially or totally ironed, rewrapped, and redyed or discharged to create more complex and intricate colors and textures. The patterned surface of the silk after the pleats have been removed through washing and ironing is quite visually exciting, although most of my clothing does retain the texture of the pleats so that as the wearer moves, the pleats undulate, opening and exposing new and different colors and designs characteristic of the special magic of this three-dimensional fabric.

My garments are designed even before I begin cutting the pure white silk from its bolt; I plan the hem lines, collar shapes, the integral structural design features. Most of the sewing is accomplished prior to wrapping, pleating and dyeing. Solid colored trim, accessories and matching skirts or pants are painted on stretched silk after the arashi shibori process is completed and the dyes have dried. The optimum color choice is often best determined at this point.

The beauty of clothing made of shibori fabric is never static—the wearer, through enchantment perhaps, becomes a part of the art object. This is, in fact, my intention. ■

Susan Nutter may be contacted at Opulent Silk, The Terraces, Taylor Street, Hinsdale, Massachusetts 01235; telephone (413)655-8014.

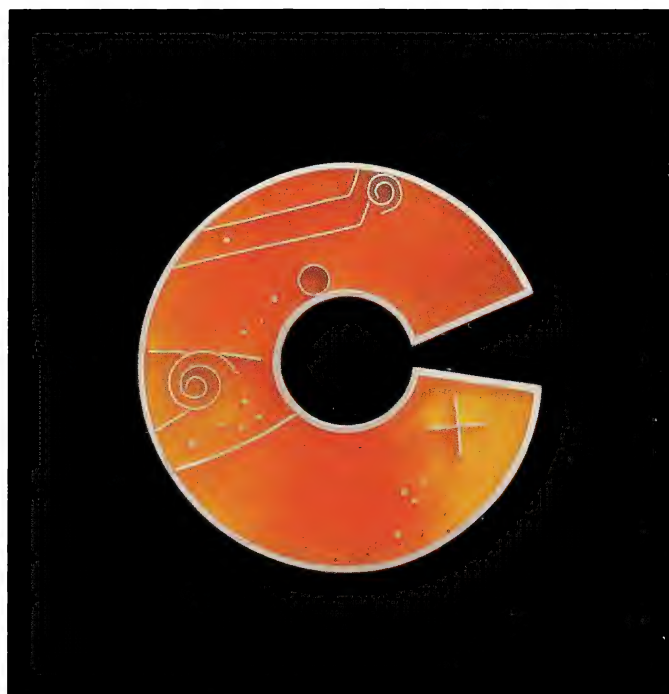
AKA 92

Sylvia S.J. Kennedy

There is a romantic stereotype of the artist as a lone genius working in total isolation. In reality, while all art does bear the personal stamp of its individual creator, an important part of the creative process very often involves affiliations of artists sharing ideas and insights. As beneficial as these kinds of associations may be, finding one is often difficult. Compatible goals, respect and trust are necessary before the exchange of ideas, criticism, resources and tech-



ALISON HOWARD-LEVY Moving brooch: Enamel on copper with 18K, 14K & 23K, 4 x 2¾ x ¼". All photographs by D. James Dee.



ANN PARKIN "Particle Shower Amber #2" pin: Sterling silver, epoxy.

ALISON HOWARD-LEVY From the beginning my work has been an exploration of that "world behind the world" and a reflection of my belief in the interdependence and particular significance of all forms of life.

Color, the depth and richness possible, and the textural possibilities are what drew me initially to enamel but content proved to be equally important. I work partly

niques can take place.

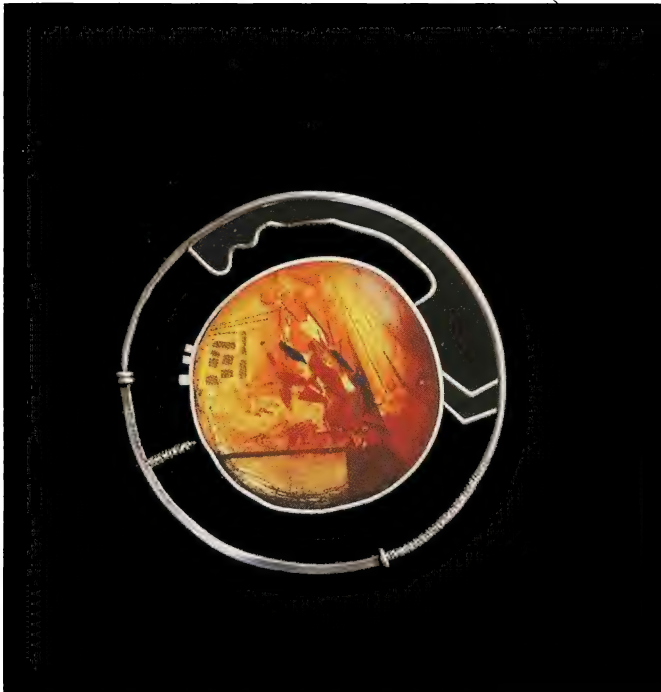
AKA 92 is a recently formed association of four women artist/jewelers, Alison Howard-Levy, Ann Parkin, Marjorie Simon, and Susan Sloan who first met several years ago as students of Robert Ebendorf's advanced jewelry/metal-smithing class at the 92nd Street 'Y' in New York City. While each artist continues to create and exhibit independently, as well as teach classes and workshops, the spirit of communication engendered in

Ebendorf's classes was missed.

Although all four artists came from diverse backgrounds and each had a unique and highly personal vision and form of expression, each has been drawn to the group by a shared commitment for continued growth in their art as well as their craft. As Simon, a member of AKA 92 voiced it, "I wish I could say that forming this group was the result of a grand plan for professional growth, that we had intended to increase our visibility, even credibil-

ity by consolidating, but in fact it was none of these things.

"Happily, they have been an unanticipated effect and we are even now struggling to define ourselves as an entity. I believe we are committed to remaining as a group, because we so obviously derive satisfaction, education, support and communication from each other." Information about the group may be obtained by writing to AKA 92, Box 42, 211 West 92nd Street, New York, New York 10025.



SUSAN SLOAN "Single Cell I" brooch: Sterling silver, epoxy resin with pigments, 23K gold leaf, Colorcore®, 4" diam.



MARJORIE SIMON Charm Pin: Acrylic, sterling, 14K gold, Alaskan ivory, rose quartz, 6 x 2 x 1/2".

from a desire to discover, partly from a desire to communicate.

I am inspired by religious ritual and symbol and, more tangibly, by the flotsam of the seashore as well as by city streets—the iron inserts in the pavements, the cracks, the hieroglyphic markings and the color and texture of old buildings. Recently my enamels have tended to adorn walls rather than the human body but certain images make the

transition from one to the other.

Every couple of years my work seems to make a move—the last major move was from figurative to abstract—and now I sense that I am on the verge of another change; I will just have to wait for this new direction to reveal itself.

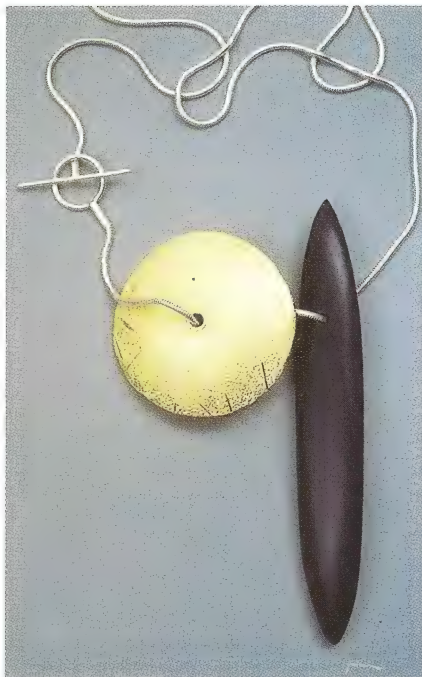
ANN PARKIN My current work is an exploration of new possibilities in technique and materials, as well as

in a new kind of imagery for wearable art.

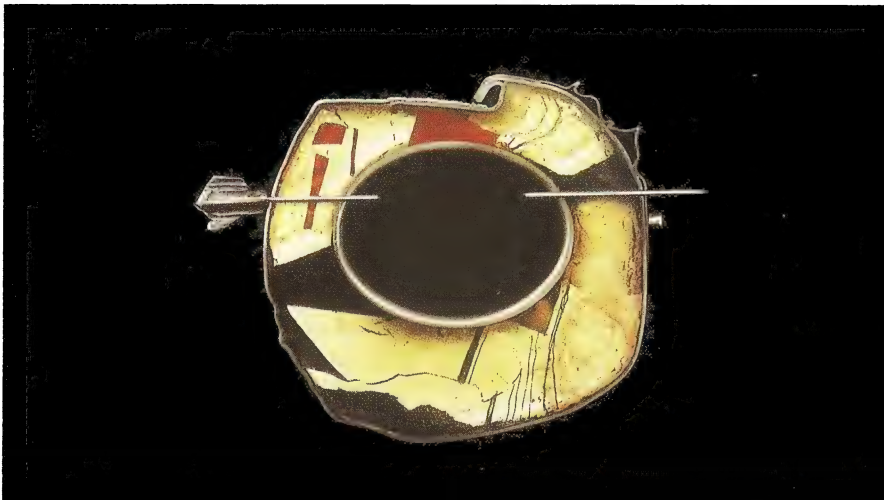
Historically art, and particularly craft, have been vehicles for the symbols, images and visual metaphors of society's current view of its world and the "nature" of which it finds itself a part. During this century, discoveries and techniques at the leading edge of science have given us astounding views of new levels of nature and reality, and



ANN PARKIN "Squeezed Light/Particle Shower" pin: Sterling silver, epoxy, pigment.



MARJORIE SIMON "Spheres & Spears Series I" necklace: 22K gold plated, etched brass, carved acrylic, sterling silver.



ALISON HOWARD-LEVY "Lingua Franca": Enamel on etched copper, 20¼ x 20¼ x 2".



SUSAN SLOAN "Plateau" brooch: Sterling silver, copper, 14K gold, carnelian, 22K gold leaf, epoxy resin with pigments, 3 x 3¼ x ¾".

thereby provided opportunities for the development of a new set of imagery and symbols for our time. My recent work has been inspired by the vast visual potential of such scientific areas as electron microscopy, nuclear imaging, "Chaos" physics and particularly subatomic particle physics.

The graphic imagery of my current work is not, in the traditional sense, abstract but rather is representational of a view of nature that we are among the first generations to see. The images of the Particle Shower series are based upon the visual records of subatomic particle physics, which show the tracks left by subatomic particles as they pass through the bubble and cloud chambers used by nuclear physicists.

To express this new visual information, I am exploring and experimenting with a combination of traditional metalworking techniques and non-traditional materials such as epoxy resin and artist's pig-

ments, Formica Colorcore®, and plexiglas with acrylic paint.

It has been said that science is the religion of the twentieth century. If that is even in part true then it points the way to an exciting new approach to ornamentation and imagery that goes beyond historic clichés and eclecticism to re-establish the fundamental role of art/craft—the articulation and expression of underlying patterns of the natural order as an integral aspect of our created personal environment.

MARJORIE SIMON I was trained as a sociologist but I've been an artist all my life.

Form, color, texture and function are my main concerns, but I also bring a strong conceptual or intellectual orientation to my work. I use design or engineering problems to explore dualities—female/male, interior/exterior, self/other. Design elements often have a frankly anthropomorphic relationship to each other. The most recent

result is the “Spheres and Spears” series, in which equal weight is given to both male and female forms.

Through travel, reading and training, I have been deeply affected by art and aesthetics of other cultures. For example, I have always loved beads. I draped them about my neck in the 1960s and they were among the first objects I constructed in metal. My earliest jewelry utilized beads of glass, ceramic and stone and I still use them. I've collected them by the kilo in Morocco. Using beads connects me to a primeval chain throughout human history.

Jewelry is one way we have to decorate the human body. The ear, neck and arm provide the stage for expression of design. Making jewelry also establishes connections between two people—the artist enters into another's life on a daily basis. People collect jewelry and often have strong emotional attachments to pieces. Probably I chose jewelry over other art forms

in part because I enjoy being a part of another person's life in that way.

SUSAN SLOAN My fine arts training focused on the two-dimensional surface with consideration for fluidity of line, color relationships, and sense of space and movement on that surface. Studying jewelry fabrication shifted the focus to a three-dimensional object with appreciation for tactile sensitivity and wearability.

I have always had a special interest in the biological and natural sciences and I call upon that for my design ideas. I derive a great deal of satisfaction from problem solving, from conceptualizing to manipulating the raw materials.

My resin painting techniques combined with metal fabricating affords me the luxury of making an object that utilizes all of the above to fulfill my needs as artist. ■

□ *Sylvia Kennedy is Assistant Editor of Ornament Magazine.*



AKA 92 (left to right) Marjorie Simon, Alison Howard-Levy, Ann Parkin, Susan Sloan.

AINU TRADITIONAL COATS

Barbara Woodward



KAPARAMIPU

The bold and beautiful coats of the Ainu from northern Japan are among the most unique and compelling of the world's regional costumes: Decorated with bilaterally symmetrical appliques accented with embroidery, they present a powerful graphic simplicity.

Their racial and cultural identity has confounded anthropologists. Because of their round eyes and a profusion of body hair and because the women tattooed their mouths, hands and arms, they have been considered to be of Caucasoid origin; recent opinions place them as Paleo-Mongoloid people instead.

Historical records indicate that at one time the Ainu lived as far south as Tokyo on Honshu Island and as far north as the Kamchatka Peninsula. Early in the 1900s they lived on the islands of Hokkaido (*Yezo*), southern Sakhalin (*Karafuto*) and the Kuriles. By the mid-1900s they were restricted to Hokkaido, and there are now few pure blooded Ainu left. As with many of the world's minorities, there is much prejudice against the Ainu; even those who have intermarried with

Japanese prefer to blend unnoticed into the general population.

As a primarily hunting and gathering culture, the men hunted deer and brown bear in the mountains and the women gathered native plants for food, medicine and dyes. Their small self-sufficient family settlements (*kotans*) were located on rivers or streams for ease in gathering salmon and other fish. Recent archaeological digs have shown that the Ainu grew barley and foxtail millet as early as the ninth century.

When we think of Ainu coats we are usually referring to the straight cut *atsushi* coats made from the inner bark of elm or linden trees. In the early spring the Ainu men went to the mountains and stripped off enough bark for the year's weaving. The inner bark was separated from the outer and brought back to the kotan where the women soaked it in a hot spring or pond; it was left there from five days to three weeks, depending upon the temperature of the water, so that all the sap and slime would be removed. During this process it changed from a

white color to the characteristic atsushi brown. After drying, the bark was split into long fibers which were then knotted together and rolled into balls ready for the weaving process.

The atsushi loom (called *izari-bata* or creep along loom) is a very old type similar to primitive looms of the Yayoi period. It is an eight part backstrap loom with several unusual features. Most notable is the reed; customarily found at the front on Western looms and used as both a thread separator and a beater, it is at the back on the Ainu loom. The looms varied in width from twelve to fifteen inches and were warped with twenty to thirty ends per inch. The finer bast fibers made a finer atsushi. It was woven in a slightly warp-faced plain weave. The only variation introduced was the use of stripes in the warp; these stripes were made by using wide fibers, vegetable dyed fibers or, when available, indigo dyed cotton threads. Some of the stripes were very complex.

Fifteen feet of cloth was needed to make one coat. The fabric was



CHIJIJI



ATSUSHI

cut into four pieces of atsushi, one for each side, front to back with no shoulder seam, and one for each sleeve. If an asymmetrical stripe was used, the pieces were turned end for end when joining the back seam so that each side matched. The sleeve material was folded on the diagonal to create the characteristic Ainu shaping; this made a smaller arm opening and changed the direction of the stripe on the front. There were two other sleeve variations: A square sleeve was made for Japanese fishermen (*Wajin sode*), and another sleeve was cut with an underarm seam showing a Japanese influence.

To complete the coat, a collar was inset, all openings were bound and appliques of rectangular pieces of black or indigo dyed cotton cloth with edges turned under were added. They were stitched in symmetrical patterns on the back and surrounding the front opening, the sleeve openings, and the hem. The corners were stretched into points with a few stitches of embroidery added to look like protective thorns, which the Ainu be-



ATSUSHI

KAPARAMIPU, Slash type. Collection of Neutrogena Corporation, Los Angeles, California. Photograph: Barbara Woodward.

CHIJIJI, Back of coat. Collection of Historical Museum of Hokkaido, Sapporo, Japan. Photograph: Chuck Woodward.

ATSUSHI, Front of coat, Item 1962-67-1. Collection of Cooper-Hewitt Museum, National Museum of Design, Smithsonian Institution, New York City. Photograph courtesy of Cooper-Hewitt.

ATSUSHI, Fisherman's coat. Collection of Historical Museum of Hokkaido, Sapporo, Japan. Photograph: Chuck Woodward.



RUUNPE



ATSUSHI



KAPARAMIPU



NETTLE

RUUNPE, detail from back of coat. Collection of Natural History Museum of Los Angeles County, Los Angeles. Photograph: Barbara Woodward.

ATSUSHI, detail from coat. Collection: Fifi White, Kansas City, Missouri. Photograph: Barbara Woodward.

KAPARAMIPU, Detail of slash type of coat. Collection of Neutragena Corporation, Los Angeles, California. Photograph: Barbara Woodward.

NETTLE, Detail of Nettle Coat with ribbon banding. Collection of the Brooklyn Museum of Art, Brooklyn, New York. Photograph: Barbara Woodward.

lieved protected their body from evil spirits.

The coat was then embroidered with typical Ainu patterns superimposed primarily on the applique; these were a simple and repetitious bracket and a spiral (*moreu*), both with many variations. On some coats, a narrow ribbon of cloth was folded and stretched around the periphery of the pattern in an almost whimsical manner with thorns at each corner. Because the designs were handmade, they were never static but full of life and movement.

The age of a coat can be determined in part by the fiber used to sew it together: The earliest coats were sewn with bast fiber; the newer coats were sewn with cotton thread. The embroidery stitches are another clue to their age. The first embroidery used was couching, followed by the chain stitch. Some coats have a very elaborate triple line embroidery made up of a double line of chain stitches with a couched line between. Both single and double feather stitch, running stitch, outline stitch, back stitch and cross stitch were also used.

The *retarupe* coat was made by the Sakhalin Ainu from nettle fibers which were first gathered late in the year, soaked in water, and bleached white in the snow. After drying, they were split, twisted and often plied by hand. The *retarupe* coats were reserved for men; in regions where nettle was scarce only chieftains wore them. Atsushi coats were also made on Sakhalin.

On Hokkaido there were no color constraints; on Sakhalin the Ainu women could not wear red. The method of applying the applique and the thread colors also distinguish the Sakhalin coats from the Hokkaido coats: The latter used freely spaced applique with indigo dyed blue threads; the former applied band next to band of applique with brightly colored embroi-



AINUS who participated in the Ethnographic Exhibit at the 1904 St. Louis Exposition. It is the women who have the tattooed mouths. Courtesy of the Anthropology Department, Field Museum of Natural History, Chicago, Illinois.

dery around all the openings. Often a heavy cord was couched between the bands with threads of orange, yellow, green or pink.

The Sakhalin Ainu traded primarily with the tribes of the Amur River basin on the mainland and had contact with the Manchu Chinese and later the Russians. Chinese brocaded silk garments were prized and often their silk medallions were used to decorate an Ainu chieftain's coat; colored threads and Russian velvet were other trade items.

Since 1656 the Hokkaido Ainu's source of supplies—the cloth and thread originating in Japan—came exclusively from the business outlets of the Matsumae clan who occupied the southwestern tip of Hokkaido. They controlled all fishing and trading and exacted high tributes from the Ainu.

Basically men and women's clothes were the same, although

some researchers feel that the men's clothing was more ornately decorated because the women would spend more time on their husbands' clothes than on their own. New coats were made for an *Iomande*, or ritual dismissal of the bear's *kamui* (spirit), and then worn as everyday clothing.

The Ainu men loved to wear Japanese women's kimonos, *kosode*, and *jimbaori*, introduced to the Japanese men by Portuguese soldiers. These long sleeveless vests—usually of brocaded material—were adopted as an everyday garment to wear over *atsushi* coats.

As cotton cloth became more readily available to the Ainu the *atsushi* was abandoned for the more comfortable cotton. The identification of these coats is based largely on the type of applique used. The first such coats were called *chikarukarukpe*, or “my own embroidered thing” by the Ainu from the

Hidaka region. These coats were made entirely of cotton cloth following the same straight cut pattern as the *atsushi* coat; contrasting appliques and embroidery were added. This term was also used for coats that added applique and embroidery to Japanese kimonos.

On the Iburi coast of Hokkaido from Abuta to Mukawa wonderful symmetrical patchwork coats called *ruunpe* were made. The basic coat was made of whatever cloth was available in whatever amount was available; parts of the coat might be cotton, silk, muslin or a light wool called *merinsu*. On the *ruunpe* two types of applique were combined—the usual rectangles of contrasting cloth and others made by cutting patterns in fabric folded in half or quarters—and then opened out and stitched on the coat with

Continued on p. 83

TRIBAL TATTOO

Robert K. Liu

Leo Zuluetta, a leading practitioner of tribal tattooing, was the guest for this slide lecture sponsored by the Art Graduate Student League at the University of California, Los Angeles on November 13, 1989. The primarily young audience, equally divided between the sexes and many themselves tattooed, jammed the classroom. Dedicating his lecture to the late UCLA art historian Arnold Rubin, Zuluetta used a combination of photographs, drawings shown on the video monitor and photographic slides to demonstrate the ethnographic basis of tribal tattoo. Such tattoos, part of the worldwide renaissance in this art form, are now largely worn by Caucasians, Hispanics and others who are culturally removed from the societies that were the sources of such designs. Composed of musicians, artists and art appreciators, this client group forms a bond with the tattoo artist that is perhaps more important than in any other type of artist-client relationship.

Zuluetta usually begins the process by a consultation with the client, who is asked to return in a week for the tattoo. All are free hand designs, which may take two or three hours just to draw. He is one of the first artists "to base his entire style on tribal patterns, symbols and blackwork" (*The New Tribalism, Tattootime* 1 (1): 6, 1982). It is readily apparent that such blackwork has great appeal to those who choose this option, as opposed to traditional, highly detailed and polychromed tattoos.

Leo Zuluetta began tattooing through Ed Hardy, now considered one of the leading practitioners of tattoo art. While Hardy is best known for his large-scale Japanese designs, he has also worked with tribal patterns; the strikingly dramatic Micronesian back tattoo on Zuluetta was executed by Hardy. ■

Leo Zuluetta can be contacted at Tattoo Magic, (714) 530-2300.

□ Robert K. Liu is Editor of *Ornament*.



LEO ZULUETTA: During slide lecture.



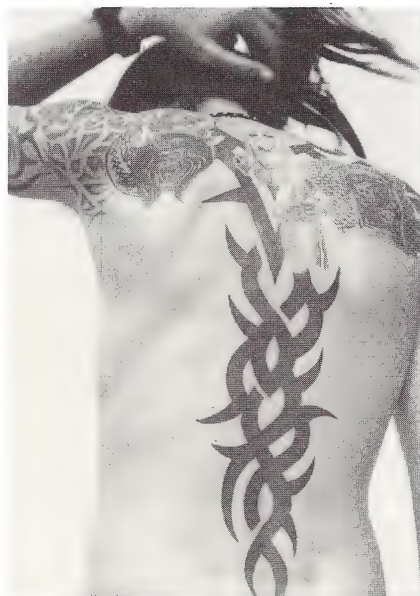
KIRK CANNING: Micronesian back design.



ZAPATA ESPINOZA: Black graphic steer design in progress; although not strictly tribal, this may be regarded as a stylized tribal tattoo.



GREG DEAN: One of two celtic armbands which will be bilaterally symmetrical when completed.



MIKE STERN: Tattoo along spine is derived from Borneo.

SURFACE DESIGN ASSOCIATION

Charles Talley

For the nearly two hundred instructors and participants who made their way to Arrowmont School in Gatlinburg, Tennessee for the biennial Surface Design Association's National Conference, "Process Meets Idea", its theme set a practical, down-to-earth mood which pervaded more than thirty workshops, lectures and demonstrations October 19-22, 1989. Early registrants enjoyed a variety of pre-conference workshops, which stressed both practical and pragmatic aspects of professional commitment in such special interest sessions as licensing and textile conservation. Workshops/demonstrations blended new interests in topics such as decorative finishes with abiding concerns like papermaking, photo-screen techniques and portfolio reviews.

Retiring SDA President Bernice Colman dedicated the conference to the memory of the late Diane Iiter, "whose art and teaching inspired all who met her to strive for greater creative excellence and deeper commitment."

Keynote speaker Milton Sondag, textile curator at New York's Cooper-Hewitt Museum, provided an historical and philosophical overview of the evolution of American textile design since the mid-nineteenth century, stressing the importance of such influences as John Ruskin and William Morris, as well as the great—but still largely latent—aesthetic possibilities of contemporary industrial production.

This year's conference featured two excellent exhibitions: "Body Adornment: Garments and Accessories" and "The Personal Icon: Giving Form to the Spirit", both curated by Marian Clayden and Terrie Hancock Mangat and installed by Ed Lambert.

The conference concluded with an intense one-hour panel discussion, "The Balance of Commercial Success with Ar-



(Left to right) Fran Phillips presents Lisa Kokin of Berkeley, California with the Surface Design Association Student Achievement Award; Bernice Colman, outgoing SDA President stands with Lenore Davis, Conference co-Chair and new President. All photographs by Clare Verstegen.



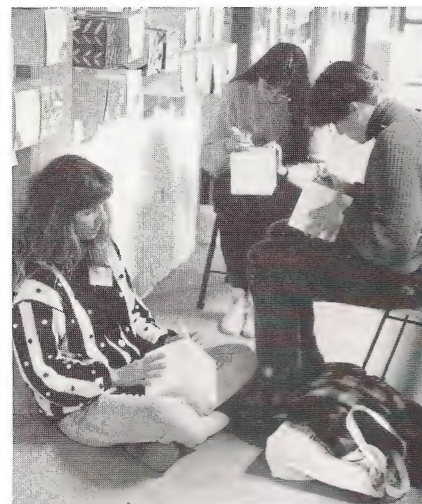
(Left to right) Workshop leaders Ana Lisa Hedstrom and Judith Bird; Keynote Speaker Milton Sondag.

tistic Achievement", featuring Betsy McGregor Cooley, Lenore Davis, Wendy Wahl and Jan Detter, with Charles Talley as moderator. The open and free-wheeling session served to summarize the conference as a whole, with its emphasis on sustained commitment to aesthetic and idealistic concerns, balanced by a pragmatic awareness of practical challenges. ■

For further information, contact Surface Design Association, 4111 Lincoln Boulevard, Suite 426, Marina del Rey, CA 90292; telephone (213)392-8836.

Charles Talley

□ Charles Talley is editor of the *Surface Design Journal*.



Conferees decorate their selections in the popular "Wall of Boxes" auction/raffle fundraiser.



"GARDEN PATH", print effect based on discharge dyeing technique. All photographs by Roger Clayden.

To talk with Marian Clayden about fabric is to have a conversation about feelings, perceptions, moments of remembering. Her designs for clothing are meant to evoke the very essence of the people who wear them; only after many months of thoughtful experimentation with color and image are final fabrics dyed for her elegant fashion collections.

Early explorations in 1964 with dyes and cloth left no doubt in Clayden's mind—the magical results and immediacy of the dyebath captured her imagination and set her future course. As true today as it was then, she had discovered that the dyebath contained its own energy that challenged her and became a partner in the creative process.

An enormous body of work includes magical costume and theatre designs, textile wall pieces, elegant custom dyed fabrics for designers in film and television, and her own fashion collection introduced in 1981. Clayden has garnered an international reputation with her work in the permanent collections of the Victoria and Albert Museum in London and the American Craft Museum in New

York City, and is much sought after to instruct others in the magic of the dyer's art.

Today Clayden heads her own fashion design firm, and orders the finest custom fabrics from France, Italy and the Orient—sometimes at a cost of one hundred dollars per yard. Using one or a combination of surface design and dyeing techniques, including silk screen, air brush, clamp resist and discharge dyeing, she can spend a year or more developing just the right effects she wants for a particular fabric. Last summer Clayden treated herself to a surface design workshop and experimented with mono-printing, which opened up a whole new range of possibilities.

"Every fabric responds in a different way, whether it's discharging [removing the color] or dyeing—and that's what's so exciting. It's like getting to know a new person, and developing a relationship . . . that's why I've been dyeing fabric all these years—it's just marvelous!" A strong underlying attraction for Clayden is the visual record left by repeated dyeing, overdyeing and discharging certain areas already dyed—which builds a history of each process into the garments

THE DYER'S ART

Marian Clayden's Fashion Collections

Barbara Hamaker

themselves.

Clayden's continual joy in working with dyes is evident as she describes both process and results—where surprise and discovery play key roles. Crucial are the tests she and her staff make with fabrics when they first arrive from the mills. Fabrics are shrunk, steamed, pleated, tested to see how each reacts with the dyes; with a silk and rayon panne—silk will pick up different colors in the dye bath than the rayon, producing unexpected yet beautiful results.

For large orders, silk screens are made to recreate the hand-dyed effect, and this produces another set of challenges: to translate delicate surface designs made by hand to silk screen multiples for garments. Clayden works with various companies willing to experiment with unusual techniques to produce the quantities she requires. "Gradually, I realized that you don't have to prove yourself technically in order to make a magical garment. Sometimes you do—but you don't have to."

Wisely philosophical about what she does, Clayden believes "You've got to be a little crazy to be in this business." Staying tuned to



"MING COAT", pigment print coat over a dress with airbrushed bodice and trim, 1989-90.



"MESSAGE", clamp-resist dyed wall fabric, 26" x 78", 1978.



"JEWEL WRAP", clamp-resist dyed velvet wrap, tied with discharge-dyed embroidered wrap over hand-embroidered dress, 1989-90.



"HAND OF THE SUTTEE", detail, 26" x 28", 1980.

the latest fashion trends is for her a mixture of watching what young people without a lot of money are doing with shapes . . . going to art shows . . . looking at the fashion magazines—but not too much of any single outside influence. Finding it most important to pay close attention to what she herself is doing unconsciously with clothing, she says "For example, I might wear this sweater for three years, and then all of a sudden start tying a knot in the hem."

Clayden's strong point is her determination to listen to her own intuition. "You know, it grows from a different place. You really need the courage to stick to your own convictions. You don't have to be right every time . . . but if it's right enough times you'll survive. And if it's not, then you'll have to find an-

other way of expressing yourself."

Her explanation for the use of dyed lace-like fringe and tassels to embellish the pieces in her collections reveals something of Clayden's sensitive inner nature. "To me, adding fringe is very natural, because I don't like to bind the fabric too much, I like it to be reaching out into the world, so it's not all squashed and persecuted, and made to do something it doesn't want to do!" She laughs. "I suppose it's trying to give it a certain amount of freedom and still keep it a garment that enhances the body, creates a mood, is comfortable, and makes you feel good about yourself."

"Doing clothing is so much more complex in all kinds of ways than doing wall pieces. With a garment, it's really just like part of a conver-

sation, and the idea goes off into somebody else's life and they make it their own. And that's wonderful. It's like being part of a whole process. I'm not the end—I'm just part of it. I feel most comfortable working with something that involves being part of the process—and then I feel very comfortable with pliable surfaces rather than silver."

On both sides of Clayden's family the men were all silversmiths from the Sheffield area of England. One grandfather made very fine cutlery; the other was a master silversmith whose work went under a famous shop's name rather than his own. "They died quite young because of lung problems related to working with silver . . . they just didn't live as long in those days, and really didn't ask too many questions—they were glad to have

a job. If they weren't killed in the war, they died of being craftsmen." Dyeing, too is not without its hazards; having developed an allergy to one of the chemicals she works with, the discharge agent sodium hydrosulfite, she is quite cautious.

Soon after coming to the United States in the late 1960s, the English-born Clayden fortuitously attended a play at Stanford University called *Pantaglaze*, and was especially drawn to the brilliant costumes. Thinking that whoever did them might be interested in her fabric, Clayden took a chance and called. "There was no reason to believe that a New York costume designer would be visiting Stanford, but she did just happen to be there, and when I brought my fabric around to show her—she bought almost everything on the spot!"

As it turned out, the designer, Nancy Potts, was in California beginning costumes for the second production of the Broadway musical *Hair*. Clayden was immediately recruited, and *Hair* was so successful that new productions were underway about every six months, keeping Clayden busy for some two years.

"It was very wonderful working with Hair, because they always wanted something different or wilder every time, so I just really tried everything I read about or knew—I did it all myself at that time. I did ceremonial cloths for one of the scenes, and all the capes for the male lead. As far as technique went, I just tried everything, and turned somersaults, and worked on wonderful silk—and it was just really exciting for however long it lasted."

Potts generously introduced Clayden to other costumers and designers in theatre which provided valuable work both here and in London, eventually leading to Hollywood, and designer Bob Mackie.

"I did a lot of fabric for Bob Mackie. I did four-yard pieces, and he'd call me and say 'I need something really earthy for this person,' some big name, or 'do a couple of things in such-and-such a mood.' I'd do about eight four-yard pieces and jump on a plane and go down there—and he'd usually buy them all." And gradually over the next few months Clayden would begin to catch glimpses of her work on television, worn by various celebri-



MARIAN CLAYDEN

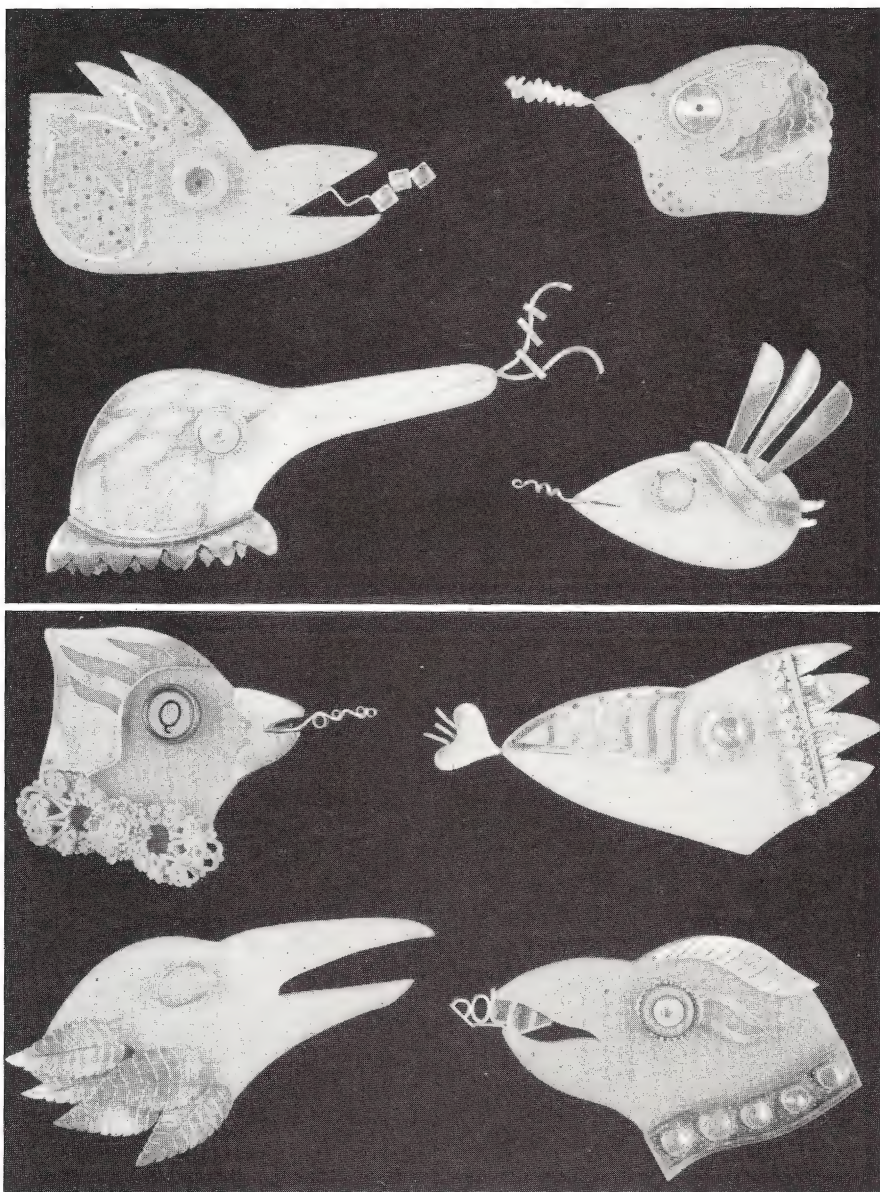
ties. "He always did something absolutely amazing—while I was dyeing the piece I would think, well, the head's going to be here—this will be the bottom and these will be the sides—but then he would do something completely different, embellish it, and make it look fabulous. So that was always a wonderful surprise."

Although fashion had been an abiding interest, at that point Clayden had not yet designed the garments themselves, just the fabric. "When my kids were small and I couldn't afford anything, I just never let myself look at the fashion magazines. But in England, fashion is a very creative art form, where you put yourself together and you don't have to spend any money on it—you just sort of do it. It never occurred to me to be a designer, because I don't like sewing, and I can't sew." So when Mary McFadden approached her to do some fabric, Clayden finally thought, "Well, what's the point—why don't I do my own"—but I had no



TOOLS FOR CLAMP RESIST DYEING. Clayden folds the fabric in various ways, clamping off sections with various plastic or wood shapes to produce different patterns.

Continued on p. 87



"FLOCK TALK", acrylic, sterling silver. All photos by Rod Slemmons.



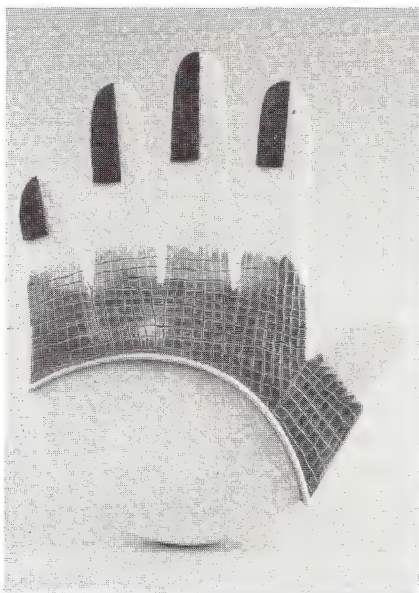
KIFF SLEMMONS

Sylvia S.J. Kennedy

"**H**ands of the Heroes", "Flock Talk" and "Figures of Speech" are three series of brooches by Kiff Slemmons. "Hands of the Heroes" first shown in 1987 as a group of twelve, later grew to twenty-three in a June 1989 showing. The inspiration for this extended series came from a questionnaire in which Slemmons was asked about her heroes. "This question stuck in my mind and in fact bothered me because I couldn't immediately think of any. I began talking with other people and it appeared that the whole idea of hero had been replaced by a much clearer notion of celebrity. For a long time I've wanted to do something with the hand image but in a way that was fresh and contemporary in context. It suddenly occurred to me that here was a chance to use the hand image to explore the idea of hero."

Slemmons reveals the identity of the hero not by the shape but through the surface of the hand. "Sometimes the materials used related directly to the person—plex like ice for Amundsen, ivory and ebony for Martin Luther King. I knew that I wanted to come up with one template for the hand that would be the starting place for each of the heroes." For Slemmons, a series does not always have a common shape. In "Flock Talk", a series of bird's heads in profile, each head and the shape of its song is visually distinct. A current showing of related work "Figures of Speech" can be seen at the Mia Gallery, Seattle, Washington. This series is an ongoing preoccupation with symbols used in communication and was in part triggered by the keys from an old typewriter. "I didn't set out to do a series for series sake. It came about because it was necessary to express the idea. It just turns out that what I want to 'say' these days involves more than one piece—like different characters in a play."

What is fascinating about an artist's serial project is not just that it amplifies a particular technical style and design resolution but that it delineates an individ-



GLENN GOULD



JOSEPH CORNELL



NELSON MANDELA

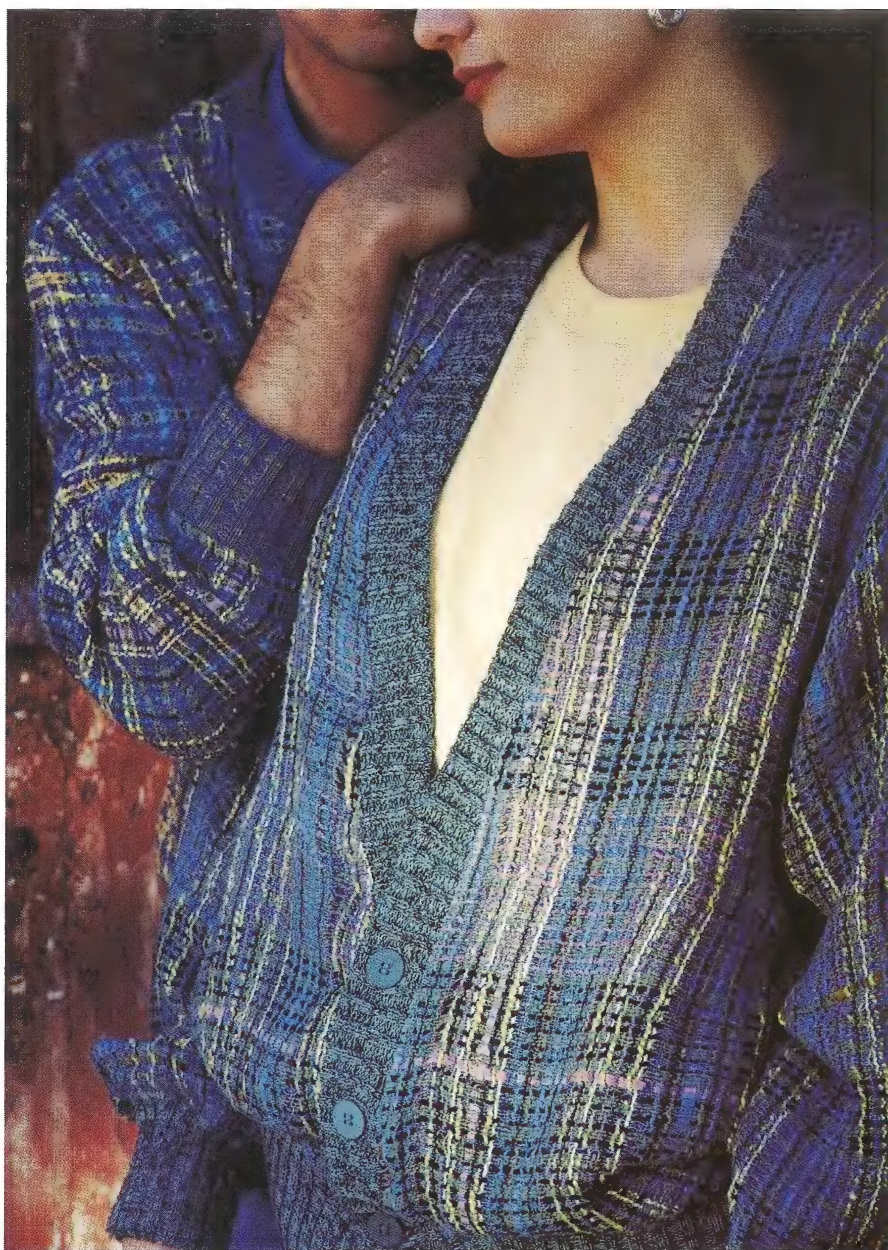


ual conceptual process. Concepts are the ideas which determine the boundaries and guidelines in design. These concepts, not always obvious in a single piece, are what contribute to the illusive qualities that keep the mind and eye returning to explore intended or unintended meanings and relationships. For those who have the opportunity to view such a body of work, the experience can be rewarding and thought provoking. When looking at a series, a single piece is seen in the context of the group as well as by itself. Slemmons' brooches work at both levels—as a group and as individual pieces. ■

Kiff Slemmons can be contacted at (206)634-2646. Her jewelry can be found at Mia Gallery, 314 Occidental Ave. S., Seattle, Washington 98104; telephone (206)467-8283, Sculpture to Wear, 8441 Melrose Ave., Los Angeles, California 90069; telephone (213)651-2205.

□ Sylvia Kennedy is Assistant Editor of *Ornament*.

"HANDS OF THE HEROES" left to right, top to bottom: Roald Amundsen, Frank Lloyd Wright, Don Quixote, Gertrude Jekyll, Emily Dickinson, Martin Luther King, Tennessee Williams, Thomas Edison, Osip Mandelstam, Vladimir Nabokov, Sigmund Freud, Leonardo da Vinci, William Carlos Williams, Jules Verne, Mohandas Gandhi, Charles Darwin, Louis Leakey.



Pullover and Cardigan Sweaters, cotton, rayon, silk and linen; "Pebble Weave" fabric; Spring 1990. All photographs by Christine Alicino unless otherwise indicated.

Beautiful Handwoven Sweaters TIM VENESS

Barbara Hamaker

In today's world of high fashion and megatrends, it is difficult to make a place for oneself producing limited edition, handwoven garments. There are struggles to come up with weaves that can easily be produced, patterns that will work, fabric that can be cut, seamstresses who can work with the fabric—and yet still retain the integrity of a handmade garment. All these are part and parcel of the professional weaver's dilemma. Even after all that is accomplished, the challenge of finding your market and selling your work presents a major hurdle in achieving success.

The business of being a craftsman is something Tim Veness knows well. From his early days learning how to weave from friends in the Haight Ashbury district of San Francisco in 1975, Veness has wanted to make clothing. "The first weaving I ever made was this little pouch that went on the back of my bicycle—like a little tool kit or something—so right from the get-go I was oriented toward making something I could use."

Initially giving away his handwoven scarves, Veness could readily see from the response he had a market. After several months of experimentation, he shared a booth with another weaver at the Renaissance and Dickens Faires in Northern California, and moved out of the city to Inverness, in the beautiful countryside north of San Francisco. "In those days, that seemed to be the route to take—if you were a craftsman you sold your work at craft fairs. It was satisfying enough, but I was frustrated that I had to deal with the public so much. It took a lot of time, and a lot of energy was spent talking to people that I would rather have spent weaving."

Veness began weaving with a partner, Jackson Allen, and the two decided to approach I. Magnin and Wilkes Bashford, two stores in the

Union Square area of San Francisco, with their scarves. "Men's fashion in 1978 was a very different scene than it is now—it was still very conservative. We went into Wilkes Bashford, an exclusive men's fashion store, with maybe two dozen scarves—and they wanted them all." The buyer for Wilkes would never have gone to a craft fair, and this encouraged them to start pursuing buyers at other stores who would otherwise not know they existed.

After one season selling scarves, they headed straight for New York. "We walked up and down the streets, looking in the windows to get an idea of shops that might be interested by the look of their inventory." The stores looked at the handwoven scarves, absolutely loved the fabric—and asked for clothing as well.

After that New York trip, they began making handwoven sweaters, jackets and shirts along with the scarves. "We began an official partnership, gave it a name and started a full-fledged business, *Allen-Veness*. Instead of working separately and getting together to sell, we be-

gan buying materials and owning equipment together, doing production and delivery, and getting income together." Patterns were developed for a line of menswear sweaters, and although it was more difficult than anyone ever imagined, they managed to stay in business and achieve a good measure of success.

"The first couple of sweaters we did ourselves, and then we found the right patternmaker—but even then it took a few patterns before we got one that worked." Problems had to be overcome with the fabric as well—whether it is soft enough, drapes and falls properly, could it be cut, all had to be tackled and mastered. "We also had to work on the fit of the garment, the feel and look of the fabric, so it didn't look too wild. Handwoven sweaters in the men's clothing market in 1980 were pretty revolutionary, so we couldn't go too far out there—we couldn't do the kinds of fabric I'm doing now."

In 1984, after six years together, the two weavers decided to dissolve their partnership. "There was a point at which we became aware

of different goals. I wanted to stay in the country, Jackson wanted to live in the city; he wanted to do upholstery, I wanted to do clothing. So we dissolved the business, and I started my own company."

This was an important new beginning for Veness, one where he could develop a new set of values about what he wanted to do. "I was fortunate to receive good press coverage, a few awards and recognition early in my career, so I got a lot of stuff out of the way with my first business in terms of getting my ego fed—and even though I never made any money, it was very rich in terms of my ego, but not my pocketbook."

At times bogged down with too many employees and inefficient working arrangements, the Allen-Veness partnership had provided some hard-won lessons. Now very little is spent on promotion, and he manages the business himself without outside accountants or bookkeepers. Working out of his home nestled on top of a little hill in Petaluma, California, Veness's studio was remodeled from an old tool shed. Inside are hundreds of cones

Pullover Sweater, linen, cotton, rayon; "Searsucker Weave" fabric; Spring 1990. At right, examples of "Searsucker, Pebble and Lattice Weave" sweater fabrics in wool, rayon, silk and linen for Fall 1989.





(Left) **Unconstructed Jacket**, wool, rayon, silk and linen; "Bauhaus Weave" fabric; Fall 1989. (Right) **Cardigan**, wool, rayon, silk, linen; "Lattice Weave" fabric; with scarf in "Searsucker Weave" fabric; Fall 1989. *Hair and Makeup: Katya George. Stylist: Gail Smith.*

of yarn and piles of remnants, an ironing board, sewing machine and cutting table. "The only things I don't do are the sewing and most of the production weaving. I do all the ordering, designing, finishing, pressing and work with the accounts."

Working within the constraints of the fashion industry is of course not without its difficulties. The rigors of producing a line twice a year are not so much difficult as they are discouraging to Veness, with many hours spent designing fabrics for each line that can only be woven in limited quantities for a specialized market. "Even if I do something that sells really well, once the season's over, that style is over." He is looking in the future toward designing fabric for mills and clothing companies with larger production capacities. For the last three years, he has also been designing lines of upholstery fabric, which now number twenty fabrics in showrooms around the country.

Veness's extraordinary use of color and pattern comes from strong intuitions and an inherent talent for combining colors—an absolute necessity for a weaver. A yarn may look one way when used alone, but when combined with different colors and textures of other yarns in a woven pattern, completely different color schemes emerge. After fifteen years, Veness has mastered the challenges. Usually working in a plain weave with block patterns and a non-repeat or random plaid effect, colors and textures are varied to produce one-of-a-kind sweaters, jackets and scarves. While acknowledging the ephemeral nature of forecasting upcoming fashion colors, he is showing "reds and rusts, and a little bit of brown and black, some really vivid blues and a muddy kind of teal green for fall 1990—so we'll see what ends up being in the stores."

"There have been seasons where

basic black is the only thing that's acceptable, or the fashion took a real futuristic trend there for awhile—but now it's come back to a more homespun look, with more quality and warmth to it. When the look is slick and plain and stark, there isn't much of a place in there for a handwoven sweater, even if it is beautiful."

His line is positioned for the men's market, but many sweaters are still sold to women; retail prices range from \$180 to \$450. "I have the most feeling for what I want to do when I'm designing for men. We did a women's line at Allen-Veness, and I never felt strongly about what that should be. I don't aim for a certain age group, I just make the fabric that appeals to me—but it always surprises me when the age group buying the sweaters is older than I would think. A lot of that has to do with the price—people over forty usually earn enough money to afford them."

Veness's determination to en-

large his markets as well as maintain steady accounts is one of his strong points. A keen awareness of what motivates each buyer sets him apart from many other craftspeople who find the task too daunting. When a store that has been a steady account for years hires a new buyer, often they will not buy anything the previous buyer bought—they want to make their own statement with all new resources. "I've learned sort of the hard way that just because someone stopped buying your things doesn't mean they don't ever want to buy it again. It's hard not to take that personally—that they've made a statement about my work, that they don't like it, so I'm never going to go see them again. But it doesn't work that way. You go back and see them six months or a year later, and they're ready to buy again. So I've found that I approach the same people

Continued on p. 64



Tim Veness in his studio. Photograph: Barbara Hamaker.

We tend to believe what the people around us believe, and we tend to accept as truth what our cultural community says is real and right. Yet what finally determines a person's particular world view? Where do the spiritual qualities that guide our inner personal life come from? How do ideas and beliefs about the essential nature of the world get expressed?

For some people the answers rest simply in their hands, for they are the artists — the makers — who in their metamagical contemplations take physical materials and transform them into objects of beauty and spiritual transcendence.

Our ancestors, if they were alive today, would be very pleased with the physical appearance of James Barker's jewelry, and with what he tries to metaphysically express with his hands. He does not neglect the traditional artistic forms that have been practiced over the millennia. His personal journey as an artist and a jewelrymaker has taken place in the twentieth century, yet his work is as timeless and resonant as ancient Egyptian and Roman jewelry, and as fresh and vital as the ethnic and tribal jewelry that now marks fewer and fewer of the world's cultures.

In recent years, temporal journeys have taken him from the increasingly gentrified landscape of northern California to the New Mexico desert, where he continues to live a life of simplicity and mod-

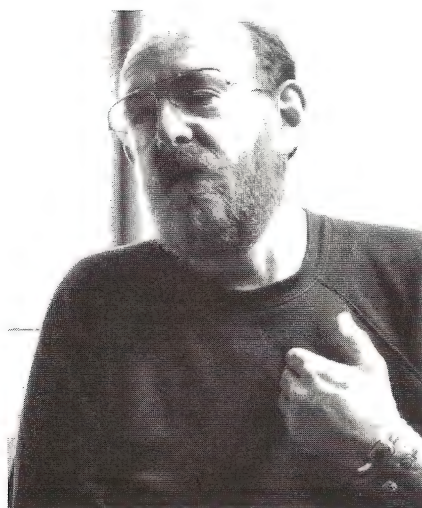
eration. It is here, only a few miles from the home of the painter, the late Georgia O'Keeffe, that he lives an artist's life and struggles with the process of discovery — each day renewing the frustration and exhilaration it takes to successfully complete a piece of jewelry.

While self-taught as a jeweler, Barker is experienced and sure in his work; every piece testifying to a careful and precise technical ability. The preciousness of the materials engenders caution and respect: He describes a rash act of smashing a piece with a hammer as an extreme rarity.

After nearly twenty years of making jewelry, it is a pleasure to see that despite no longer remembered numbers of bracelets, necklaces and earrings he has retained a lively and spontaneous look because of an intuitively derived working style. He says this is an interpreta-

tive sort of approach. Sketches are rough, usually just gestures on paper that create a sense of movement or fluidity which he wants the piece to have. When he starts actual work, Barker spends a lot of time pushing the metal around, adding and subtracting — or just looking. He calls them contemplative times and an entire day may be spent doing very little else other than looking at what is before him. While often working on several pieces at the same time, there may be long rough patches of no work — and one senses the almost palpable unease this arouses in Barker. Nevertheless, these fallow intervals are followed by intensely creative periods; then the results are spectacular.

Whether in California or New Mexico, Barker has sought a lifestyle that is remote from most people and self-contained by design. Solitude is a choice and a necessity for his personal well-being, and one not separate from his artistic needs. His own beloved work bench can be closed to prying eyes. Open, it contains a wondrous array of tools and objects in readiness for work. And it is here that Barker can concentrate his energies; it is here that with exceedingly small pieces of gold, he layers and solders, builds and fabricates — texturizing and imparting to the surface metal the hidden powers that only creative intensity can impart. That particularly unique archaic essence



METAMAGICAL CONTEMPLATIONS James Barker

Carolyn L.E. Benesh



top left : **SINGLE EAR ORNAMENT** 18k-22k with Chinese turquoise, .15ct diamond and .12ct Tsavorite pearl drop. All color photographs by James Barker; black and white photography by Ornament.

top right : **BROOCH/PENDANT** 18k-22k, with .65ct Tsavorite, .10ct diamond and pearls.

bottom left : **EARRINGS** 18k-22k, with .35ct diamonds and oriental pearls.



BROOCH/PENDANT 18k-22k, with pearls and one carat fancy sapphires, from the "Ancient Shield" series.



EARRINGS 18k-22k, with opals, pearls and .20ct diamond brilliants, from the "Ancient Shield" series.



JAMES BARKER'S HOME in Medanales, New Mexico. His instructions for driving to the ranch, included crossing the arroyo (the dirt wash) before making the final right turn into the driveway.

which his jewelry suggests is due in no little part to just how the gold is textured, worked and chased — methods that have become a distinctive hallmark and a tribute to the consistency of his artistic vision.

Richly elaborated, yet diminutive in scale and delicate in form, James Barker's jewelry naturally depends on the traditional metals and stones which the world has so long revered. Costing from a few thousand to over thirty thousand dollars, each piece is a treasure trove of fourteen, eighteen or twenty-two karat gold (Barker still prefers 18k for its color, weight and feel).

It is too soon to know if the influence of New Mexico will otherwise alter the distinctiveness of his designs but already it has stimulated frequent use of Tibetan/Chinese turquoise which he buys rough and then cuts. The bright light and fierce sun in this part of the country gives turquoise a magical property and it seems to appropriately belong to the American Southwest.



WORK IN PROGRESS one dented Portuguese teapot, bought at a flea market for three dollars, gradually becoming accoutered with Barker's junk pieces of metal.

But pearls, sapphires, rubies, moonstones, diamonds, aquamarines, opals, garnets, chrysacolla and tourmaline are also favored. They provide a surprisingly voluptuous color and convey an idiosyncratic organic quality when Barker uses them. These are bold and dramatic gemstones and beautifully counterpoint the warmth and refinement of his goldwork.

Instinctively and confidently his jewelry reflects an integrated blend of the traditional artistic principles of harmony, balance, order, precision and economy of means. While constantly exploring, testing and tampering with the rich possibilities of jewelrymaking, he has found the spiritual center of his creative being and draws from it as if from a reservoir.

James Barker has profound respect for the personal journeys we all must take as we live our separate lives. There are no answers to the questions we seek; there is only the search, the eternal quest. He would be delighted — and embarrassed — to be regarded as a shaman. The picture of an artist casting spells, speaking in tongues and creating visual images that speak in an enigmatic but seemingly revelatory manner is a beneficent one. Even as individual beings, we are connected as life forms one to another. And this man as he sits in his studio, isolated and remote from the larger society, is tapping messages of love and strength through his work. ■

James Barker may be contacted at Post Office Box 705, Medanales, New Mexico 87548; telephone (505) 685-4332.

Some of his work is currently being shown in the "Wedding Ring/Jewelry Box" exhibition through May 26, 1990 at the Del Mano Gallery, 11981 San Vicente Boulevard, Los Angeles, California 90049; telephone (213) 476-8508.

□ Carolyn L.E. Benesh is Associate Editor of *Ornament*.

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VENESS from p. 59

over and over again, year in and year out, mostly by phone, and then when I'm in their city I try to take samples to them."

When Veness does a line, there are usually fifteen to twenty different fabrics—about five basic fabrics that come in four different colors. He tries to have something made up in each fabric when he visits a buyer so they can see what it looks like in finished form; small swatches can be misleading because of the random color changes inherent in his weaves. After orders are taken for the Fall line in February, production will continue on those orders until August, when Spring will be introduced.

Teaching has become a rewarding endeavor in the last few years, both at Haystack and Penland. "I like to teach people who are really serious about weaving and want to be able to make it work—people that might have the right raw materials but they don't know how to put it together. I also like to work with students who are willing to take chances and cut things up—the most fun for me in weaving is to force people to take a scissors to their fabric and cut out an armhole or something.

"It's especially rewarding to be able to teach what I think are often the most valuable aspects—selling their work, how to produce it—because that's where a lot of people lose it, when things overwhelm them and seem insurmountable. I feel like I didn't get all this knowledge so that I could keep it—it's great to be able to share it." ■

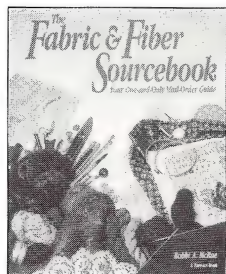
Tim Veness can be contacted at (707) 762-3462.

His work may be seen at Freehand, 8413 West Third Street, Los Angeles, California 90048; telephone (213) 655-2607.

□ Barbara Hamaker is News Editor of *Ornament*.

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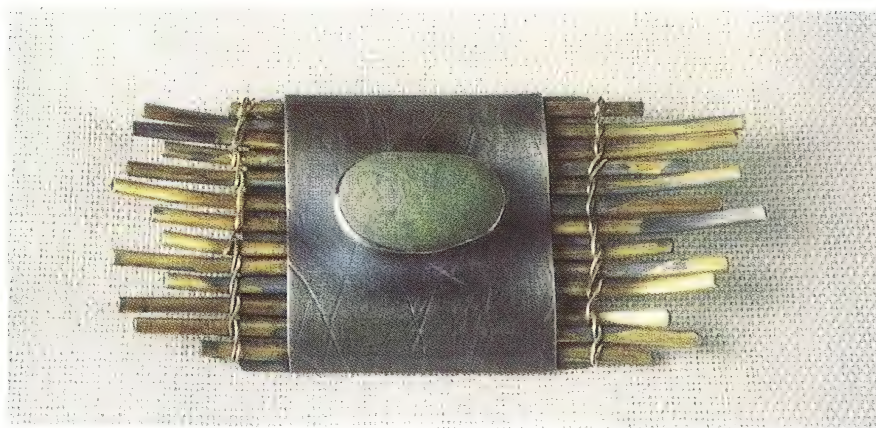
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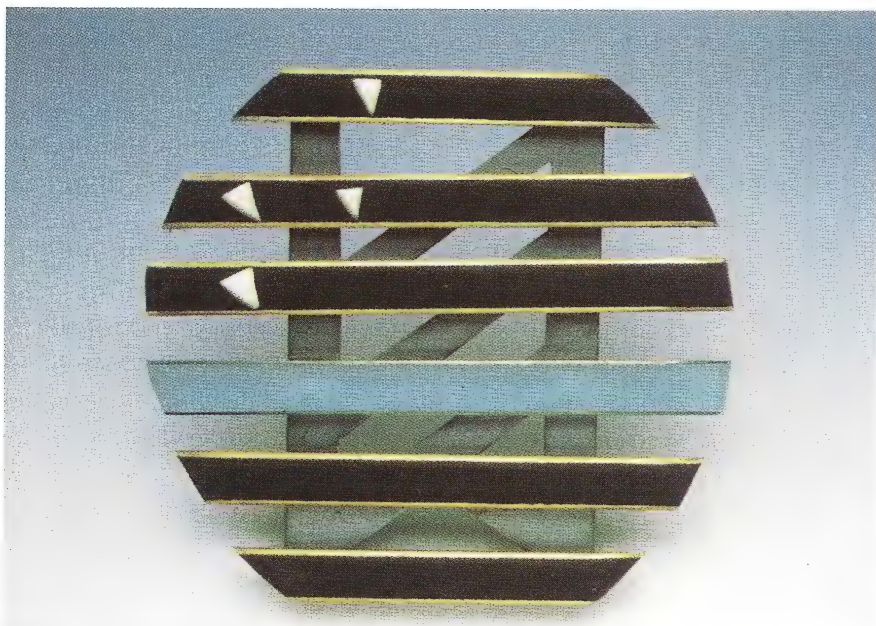




CARRIE ADELL Earrings of 18k, 14k, shakudo, copper, and biwa pearls.



HAROLD O'CONNOR Pin of sterling silver, gold and spectrolite.



EILEEN SUTTON Brooch of sterling silver, brass, epoxy resin.

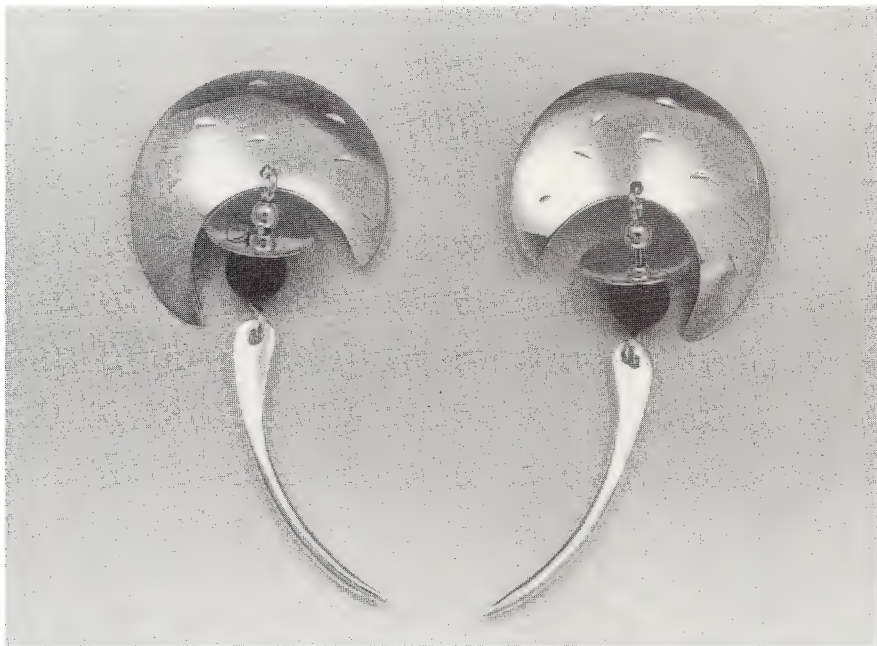
Sheila Nussbaum Gallery

Carolyn L.E. Benesh

For eight years the Sheila Nussbaum Gallery has hosted its spirited and diverse National Invitational Valentine Jewelry Show. For 1990, twenty-three artists, many of whom are represented in museum collections or have received extensive coverage, showed more than three hundred pieces of jewelry. Works using a potpourri of gold, silver, brass, copper, acrylic, precious and semi-precious stones were affordably priced yet reflective of the high technical level that these artists represent.

The roster of jewelers, other than those whose work is here illustrated, included Harvey Brody, Zbigniew Chojnacki, Barbara Hendricks, Deborah Marcell, Connie Brauer, Ronald Hayes Pearson, Ross Coppelman and John Heller. Also showcased was the jewelry of Raoul Sosa, Richard Weintraub, Patricia Brady, Earl Pardon, Erica Zap, Margery Rose, Janice Whitcraft, Don Johnson, Kathleen Dustin, Micki Lippe; and guest artist Wendy Ramshaw from Great Britain.

These jewelers are eminently collectible and characterize what is so special about personal adornment: that the fine aesthetic sensibility of the artists is re-



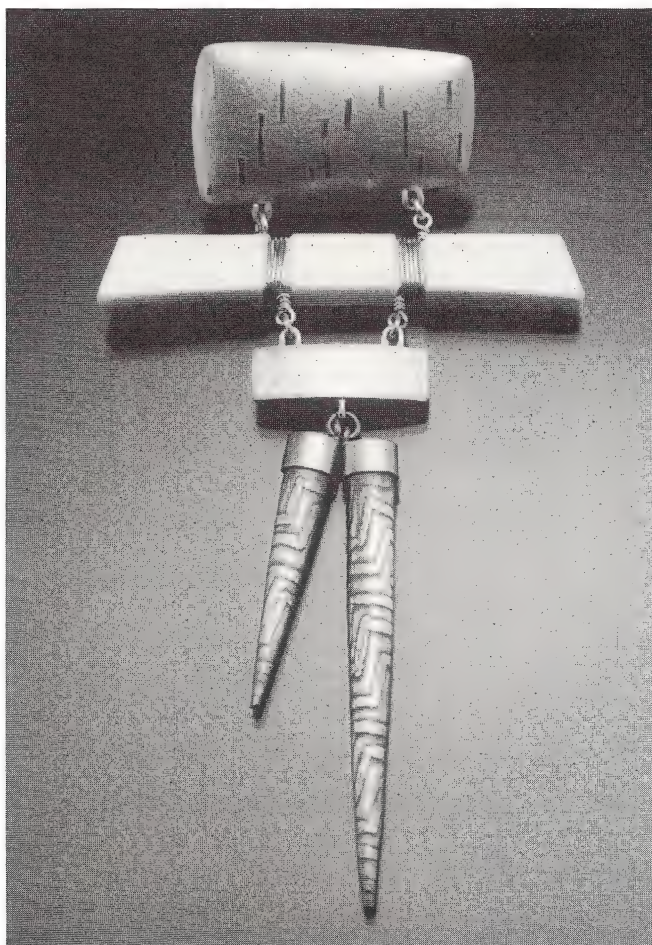
DEBORAH MARCELL Earrings of sterling silver, vermeil and beads.

flected in the pieces they create and can be transferred in some measure to those who wear the work.

Gallery directors today must have an especially active and involved commitment to the continuing growth and development of new forms or expressions of jewelry. Sheila Ford Nussbaum, who in November 1989 was appointed an Associate of the American Craft Museum in New York City, has through her gallery consistently supported and encouraged jewelry as a vital and artistic venue.

Upcoming is the annual Spring Showcase which will feature the jewelry of Tony Papp from April 21-May 19, 1990. His one-of-a-kind pieces are closely related to Papp's concepts about painting and sculpture. An austere constructivist style, nevertheless beautiful by virtue of its restraint, marks Papp's jewelry. ■

Sheila Nussbaum Gallery is located at 358 Millburn Avenue, Millburn, New Jersey 07041; telephone (201) 467-1720. Located thirty-five minutes driving distance from New York City, the gallery is open Tuesday-Saturday 10-5 p.m., Thursday 10-8 p.m.



AMY ROPER Brooch of 18k, sterling silver and bone. Photograph: Ralph Gabriner.

□ Carolyn L.E. Benesh is Associate Editor of *Ornament*.

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ant fan belonging to Menes, the first pharaoh of the first dynasty, is a sign that fans existed in Egypt five thousand years ago. Fans made of ostrich feathers were used by the Etruscans, who transmitted these to the Romans; in ancient Greece they were made of myrtle leaves or feathers.

In Asia, first examples found were in China, spreading to Korea and then Japan, becoming attributes of social status, caste or function. The end of the fifteenth century saw European travelers returning with Japanese fans; Italy and France then became the centers of fan manufacture, with leather and decorative techniques improving until even the frames were of precious metals or ivory, wood and mother of pearl. In France the corporation of fan manufacturers was institutionalized in 1678. Fan creativity reached its climax in eighteenth century France with famous painters decorating these dainty objects, and until the beginning of this century the fan was still considered a necessary accessory; Queen Elizabeth I was nearly always portrayed holding one, as fans were known to be her favorite official gift.

The range shown in this exhibition, from Mughal fans of the seventeenth century through to the fine flower of French creations such as the red lacquered fan decorated with Chinoiserie given to Madame de Volude by Queen Marie-Antoinette, and Sarah Bernhardt's extravagant white ostrich plumed fan, certainly showed the wide variety possible in this field. A magnificent example of an eighteenth century mask fan, with a portrait of a human face and eye slits to allow for unobtrusive spying, was lent by the Kremlin Museum in Moscow. A fan of donkey leather with an image of a giraffe had once created quite a furor in 1827 France because the animal had never before been seen. ■

Kunang Helmi

□ *Kunang Helmi is an Indonesian journalist and photographer based in Paris, France.*

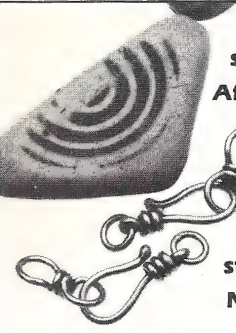


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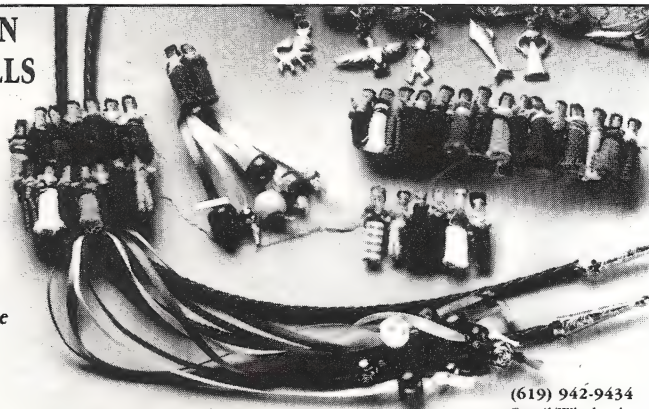
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TINA JOHNSON DEPUY

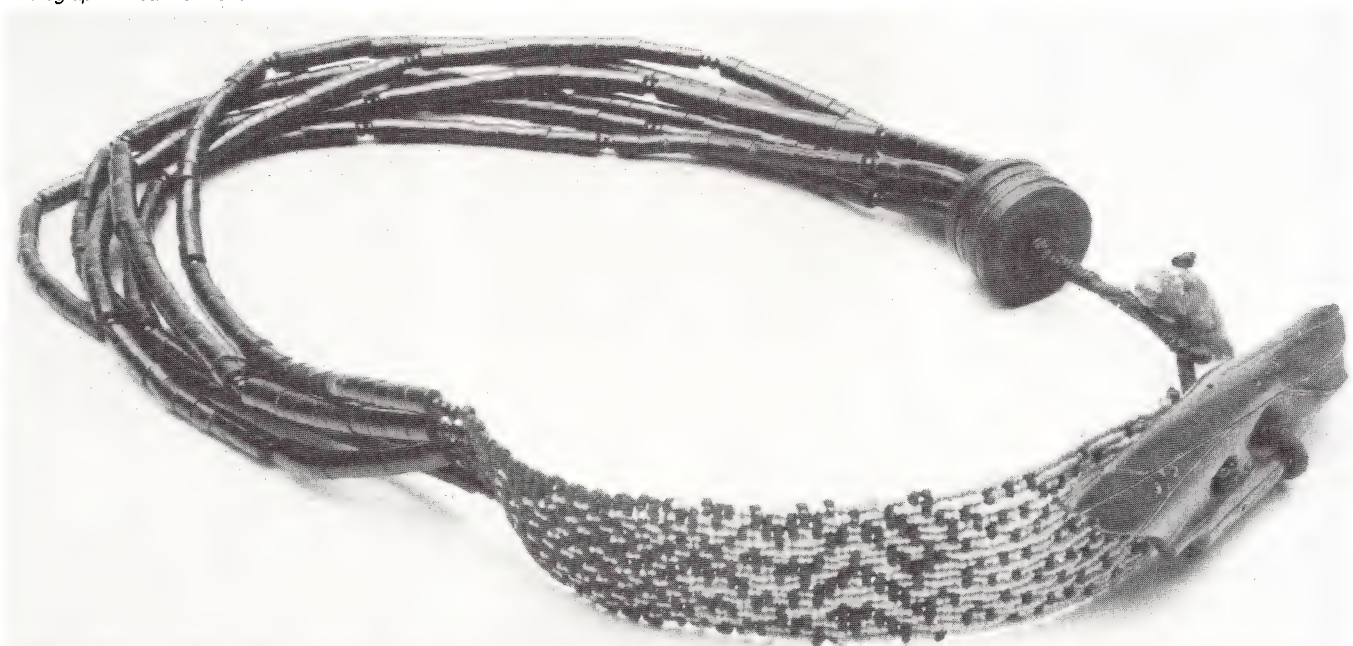
Robert K. Liu



TINA JOHNSON DEPUY: Depuy is holding on her lap the board on which she does her macrame using nylon fiber, held in place with pins. Her present studio is at a mission near Bluff, Utah, in the midst of the spectacular Monument Valley area. In the fall, she will move to Galisteo, New Mexico. Photograph: Linda Richmond.

“Art is a conversation, not a conversation piece” (quote from Tory Hughes: *Ornament* 13(2): 62, 1989). For many artists, this conversation is an intense internal dialogue, visible to the outside observer only as a series of works. Tina Johnson Depuy has spoken to her work in many settings, working for weeks at a time in places like the edge of the Grand Canyon, beside the Illium River near Telluride, Colorado or on a remote island near the Canadian border. Depuy says: “Many of my ideas come from the materials themselves, and the limitations and possibilities of the medium. Each piece reflects a mood, each major piece is a unique experience for me.” To the viewer of her jewelry, the physical presence of her changing workplaces are palpable. In her series incorporating Eskimo artifacts, one feels the almost threatening Northern marine environment, its subdued colors and textures; the neckpiece using the broken harpoon point has such an aura. Contrast this with the almost inescapable impression of heat, sun and energy that radiates from the lizard neckpiece. Here is a perfect example of the successful juxtaposition of mood and material.

Depuy works with the difficult media of fiber, macrame, beads and artifacts, trying to balance all these elements. “I feel one of the things I am trying to do is



NECKLACE: In this neckpiece, the clasp is worn to the side, while the black coral cylinder beads wrap around the neck; a 200-300 year old Eskimo harpoon point from St. Lawrence Island is the focal point, accentuated by the macrame. The large disk beads are coconut shell from Africa; 1989. Photograph: Ornament.

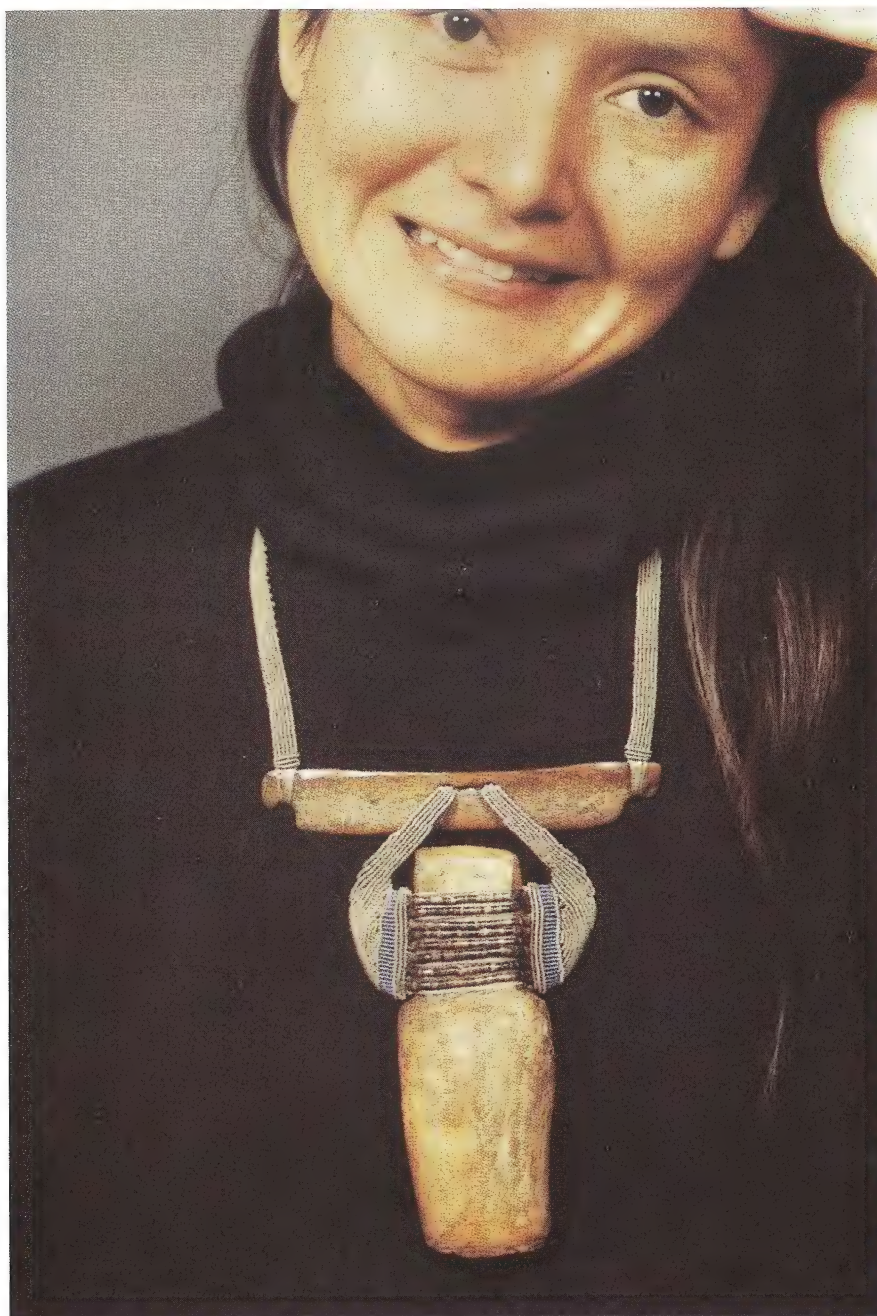
to create images, objects that reflect a sense of wholeness—the artist as healer. The work of tying knots and stringing beads as a metaphor for a life that seeks to connect people and ideas in a constructive yet poetic way.”

With a Bachelor of Arts in art, Depuy had a conflict in her early years between practicing her painting, the art form in which she was formally trained, and in making jewelry—which she regarded as something to do while not engaged in her real career of painting. After giving up painting for an indefinite period, she decided to put the same attention into her jewelry. With this fundamental change in perspective, she developed new methods of construction, and the idea that the jewelry should function as sculpture when not on the body. She developed new subject matter as well, including the creation of animal forms like the lizard, which resulted from working with a group of dancers during her summers.

Working with an assistant, Depuy completed seventy pieces last year, as well as fifty major pieces, one hundred pairs of earrings and 350 production pieces. ■

Tina Johnson Depuy may be contacted through the Clay and Fiber Gallery, telephone (505) 758-8093.

□ Robert K. Liu is Editor of Ornament.



ADZE NECKLACE: The pendant for this neck-piece is a bone adze (14cm L) which originally held a blade of either jade or slate; the horizontal bar is an artifact of unknown function. Both artifacts were collected by David Present on St. Lawrence Island. The pendant is suspended by macrame and embellished with penshell heishi; 1989. Model: Emmi Whitehorse, who is a Navajo painter from Santa Fe. Photograph: Mary Fredenburg.

LIZARD NECKLACE: The macrame lizard was made from the spine outwards, and incorporates seed and cut glass beads (23.5cm L); the tail is wrapped. It is strung with glass beads and coconut shell disks; 1988. Photograph: Ornament.



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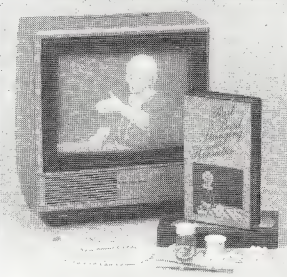
INDIAN JEWELRY from p. 23

Since finds of ancient gold jewelry were rare, the earliest pieces in this exhibition originated mostly from Gandhara in the northwest, with visible Greek or Hellenistic influence. Besides being used for reliquaries, coins, in alloys, the gilding of images and pin finials, seals and amulet cases, gold's most popular use was always jewelry. Jewelry adorned the hair, forehead, throat, nose, fingers, wrists, arms, waist, hips, toes and ankles, as well as garments and headgear such as turbans. Certain differences can be noted between areas which came under the influence of the Mughal emperors of the north and the Hindu kingdoms of the south.

Very few pieces have survived from the Mughal empire of the late 16th and 17th century due to constant refashioning of collections which involved the melting down of gold forms. Therefore the thumb ring of engraved gold set with rubies and emeralds dating from the period of Shah Jahan is a great rarity. The ring's opaque colors and design of the enamel on the inside, a technique characteristic of Mughal jewelry, show an awareness of European Renaissance jewelry pointing to either the presence of European craftspeople at the Mughal court or of European jewels brought to the court for presentation to the Emperor. This style continued into the 18th century.

Enameling was virtually unknown in the south of India, the jewelry relying for its decoration on chiseling the surface of gold or adding tiny granules or strips of wire to build up complicated forms rooted in animal life, whether real or mythological. Plant forms were also used, with gold beads imitating chopped grass stalks, lotus or garlic buds and berries. A recurring motif is the naga or serpent with the seemingly incongruous English half sovereign pendant also quite commonly used.

Characteristic of both northern and southern jewelry from this sub-continent is the opulence and solid appearance due to fillings of a natural resin, in this case lac. This lac core enables stones to be set using *kundan* or highly



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refined gold without the need for an enclosing frame: the gold is perforated and the gemstones pushed into the lac through the soft gold, making use of its adhesive effect. More kundan is then used around the edges to strengthen the setting and to produce a neat finish. Although the European method of claw setting was later introduced, revived contemporary interest in kundan jewelry particularly in the north is regaining ground.

There are of course millions for whom gold is out of reach—but lack of precious materials does not mean a lack of imagination or sense of aesthetics in the creation of innovative and stunning forms. The tribal jewelry from the Naga Hills illustrate this theme with great flair using necessarily simple materials such as carnelian, rock crystal, shells, beads, flowers, blue jay feathers and animal hair dyed red, or even heavily cast brass. The most striking piece of jewelry here was certainly the iridescent peacock blue and vibrant green beetle necklace worn by a young man of the Zemi Naga tribe. Another memorable piece was the pair of chased shot silver and gold-over-wood Kutch platform shoes.

The contemporary Indian jewelry displayed gives the immediate impression of loss in weight of gold, less sophisticated technical ability and a more mannered approach, though good quality is certainly maintained. A necklace with a gold pendant in repousse set with graduated cabochon rubies and seed pearls, filled with lac, with a chain of hollow gold beads from South India is a good example. A pair of delicate duck feather and gold earrings from Kashmir were topped by small flat decorative gold tassels surmounted by gold studs, and rounded off this altogether fascinating but all too brief glimpse into the wonders of gold jewelry from the Indian sub-continent. ■

Kunang Helmi

□ *Kunang Helmi is an Indonesian journalist and photographer based in Paris, France.*

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NAGA NECKLACE AND SHELL BANGLE: There are a number of variations of these flat necklaces which differ by their bead composition: glass, stone, shell and/or bone. All are characterized by ten or more strands held together by spacers of bone, wood or metal (?), with bronze bells at the periphery and one or more conch shell sections at the clasp end, which are often plaited. \$435 and \$45 respectively. All prices are wholesale. All photographs by Ornament.



RAJASTHAN NECKLACE: Contemporary stringing but utilizing antique components: coral, lapis, turquoise, copal and copal simulations, glass and silver. The use of multistrand terminals and elements with loops at each end allow a design that functions almost like a broad collar; \$570.

JACKIE LITTLE

Robert K. Liu

In the last two decades, California has become the focal point for intense interest in personal adornment, especially with regards to antique and ethnic jewelry. The large base of collectors, designers and businesses oriented toward such interests have created an environment that is mutually beneficial; this relationship has allowed many firms to thrive and offer extraordinary wares, Jackie Little being a prime example. Antique jewelry and components are her specialties, with southeast Asia her domain. For some twenty years she has traveled and collected, but Little only started her formal business in the early 1980s. Concentrating on Indonesia, the Philippines, Thailand and India, she has "always been drawn to jewelry with a history behind it." Her purchases from biannual trips are marketed through gift shows and home shows, as well as being on consignment in Discoveries, a Tustin, California gallery. In the countries



THAI HILLTRIBE JEWELRY: On the left is a multitiered silver torque, worn by the Hmong and Mien; 17cm D, \$1100 wholesale. The wide silver cuff has been decorated with tightly wound wire that has been soldered on; probably Shan or Wa/Lawa, \$400 per pair. The twisted wire bracelet in the foreground is of Chinese manufacture but worn by various Thai groups.



JACKIE LITTLE: She is wearing a Bontoc boaya necklace from the Philippines, consisting of carved wood, rattan and mother-of-pearl.

which she visits, her personal shopping is always through dealers, rather than going directly to the villages.

Her collecting expertise is reflected in the choice of artifacts for sale; these are often of museum quality, both in terms of condition and rarity. We have previously shown her Philippine shell jewelry (*Ornament* 12(1): 46-47, 1988). Many of her other wares would be equally suitable subjects for coverage. They span the range of materials: glass ear ornaments from Irian Jaya; massive silverwork from Thailand, its neighbors and India; shell ornaments from the Philippines, Indonesia and India; fabrics such as cotton skirts from the Mizoram, decorated with cowries, glass and brass beads. Little's penchant for the old and unusual offer her clients a chance at the world's rapidly vanishing cultural heritage. Her prices range from \$25 to \$2500. ■

Jackie Little can be contacted at 2877 Europa Drive, Costa Mesa, California 92626; telephone (714)545-0758.



RAJASTHAN TORQUE: This type of silver necklace consists of chased wire and loop-in-loop chain tightly wound over a metal core, with a chain and bells being worn down the back as a counterweight; \$540.

□ Robert K. Liu is Editor of *Ornament*.

VIDEO

David LaPlantz 1989 *Anodizing Aluminum Workshop*, VHS format, 1:57', \$24.50 + \$3.50 P/P (David LaPlantz, 899 Bayside Cutoff, Bayside, Ca 95524); Brookfield Craft Center 1989 *The Complete Metalsmith with Tim McCreight* VHS format, :70', \$39.95 (Brookfield Craft Center, Inc., P.O. Box 122, Brookfield, CT 06804)

Videotapes are now a part of everyday life and have become an important educational tool, so it is not surprising that craft subjects are now being treated in this medium. Videotapes have the prime advantage of being controlled by the viewer, so that a sequence can be stopped, viewed and reviewed as needed. In this way, they may be ideal for demonstrating and teaching complex tasks, providing a tireless tutor for each viewer.

The two tapes being reviewed here are both meant to be used as supplements to the respective books of their authors, which have been previously reviewed in *Ornament*. LaPlantz's manual comprehensively covers all aspects of anodizing aluminum, with numerous clear diagrams. McCreight's highly successful studio handbook has innumerable small pieces of information, accompanied by small drawings. The former covers one specific process, the latter spans all of metalsmithing. Anodizing is equipment, formula and procedure oriented, while much of working with metal is process-oriented; how to use tools manually. One video was produced by the author/artist, his wife and one camera-person, and the other had both the resources of a craft center and a professional production company. As can be expected, the results are very different.

Almost two hours long, the LaPlantz tape suffers from poor color and poor photography; the appeal of anodizing is primarily color, and when one cannot see neither colors nor detail well, these are very difficult obstacles to overcome (many of the reds in the tape bleed badly, which is a tendency of this color in electronic media). The tape appears to try to show in *real time* the texturing of the aluminum to be anodized, the anodizing equipment, including racking, dyeing and finished examples. Inter-

persed throughout (at least five times) are slide shows of the author's past and present work, as well as signage, nature and other subjects meant to inspire the viewer. Given the initial problems of color balance and focus and a tendency to show material that is just as well taught by looking at the book, I feel the positive attributes of tape were not used well here. Perhaps tight editing and resolution of the poor color balance and focus will rescue this video. These technical problems have obscured the very real talent of LaPlantz, whose 'Tombstone' series of anodized brooches are among the strongest jewelry utilizing this material and technique.

Professional production, good focus and no need to show problematic colors immediately make the McCreight tape easier viewing. The author restricts himself to showing a few processes (cutting, joining, forming, surface techniques, stamping, coloring, finishing and building), as well as basic tools (flexshaft, torches, hammers). Most of the macro photography of processes is good, so the viewer, whom I presume is a beginner, is able to see what is being taught. This is reinforced verbally and in script on the screen. While no one can by any stretch of the imagination begin to compare the breadth of coverage in the video versus his book of the same title, McCreight's tape does provide good tutoring of some useful techniques and is thus of good heuristic value.

Robert K. Liu

BOOKS

Ger Daniels 1989 *Folk Jewelry of the World*. New York, Rizzoli International: 200 pages, \$60. (Rizzoli International Publications, Inc., 300 Park Av. South, New York, NY 10010) The heart of this book consists of 241 plates of colored drawings by the Dutch artist Daniels. Photographs, museum exhibits and actual pieces of jewelry were used as the models for these very delicate and highly accurate illustrations. Those knowledgeable in the field of folk/ethnic jewelry will recognize many of the sources. Coverage was not meant to be comprehensive; Daniels includes Oceania, Asia (the largest section), the Middle East, Africa (surprisingly spotty), the

Americas and Europe. Comprehensive captions accompany each plate and reference to the original source is included. By using drawings, every detail of a plate can be clearly shown, which is not always possible with a photograph. Thus one can study these ensembles without ambiguity. There is a short, useful introduction and an abbreviated bibliography. No doubt anyone with an interest in this area will want this book.

Susan H. Haubenstock and David Joselit 1988 *Career Opportunities in Art. A comprehensive Guide to the Exciting Careers Open to You in Art*. New York, Facts on File Publications: 176 pages, \$12.95. (Facts on File, Inc., 460 Park Av. South, New York, NY 10016) The 1990s and the twenty-first century are supposed to be boom times for the arts. This very straightforward guide offers specific and concise information on 75 specific jobs within nine areas: working artists, museums, art galleries, education, funding agencies for the arts, art journalism, auction galleries and art-related businesses. (Craft related jobs are not covered.) Some examples of specific positions within an area include: exhibit designer, photographer in museums, assistant editor or contributing editor in art journalism. Job descriptions, salaries, prerequisites, employment and advancement opportunities are covered for each job, as well as other areas. This publication appears to be especially useful for the entry-level applicant, but as with all jobs, the most invaluable information will come from personal contacts within the field. One hopes that career counselors will have access to this book.

Robert K. Liu

Barbara Kosmowska-Ceranowicz 1989 *Tajemnice Bursztynu [The Mysteries of Amber]*, ISBN 83-217-2665-8. Warsaw, Sport i Turystyka [Polish Scientific Publications]: 231 pages, 152 color plates. Bead collectors and amber enthusiasts should not be put off by the fact that this excellent book is primarily presented in Polish. The 152 color plates alone make the book worthwhile. They are mostly full-page in size,

depicting an incredible variety of types of amber and amber artifacts. In the back of the book, the text is translated into English, German, Russian and Spanish, along with captions for the plates and figures—so the information is readily available to a diverse group of readers.

The study of amber in Poland has broken much new ground in recent years, and this book is the first major publication to present a great deal of new information. If you thought that amber was derived from pine trees (and for over one hundred years that is what most people thought), you will be surprised to find out the latest origin theories. Twenty-three of the color plates depict amber beads and jewelry, ranging from ancient to modern times, and of many varieties. Other plates show amulets and figures, important larger carvings and artworks and some twenty-six macro-photographs of unusual inclusions.

Every conceivable variety of amber is shown, including white and blue ambers, barnacle encrusted sea amber, a brain-like formation, stalactites and specimens from nearly every part of the amber-bearing trees. Black and white drawings and figures are interwoven into the text, providing additional historical associations. Plates 15 and 16 depict sixteenth or seventeenth century drawings of the supposed "Amber Islands" mentioned much earlier by Pliny, in his *Natural History*. It is highly likely that in the near future, this book will be fully translated into English. Watch for it.

Jamey D. Allen

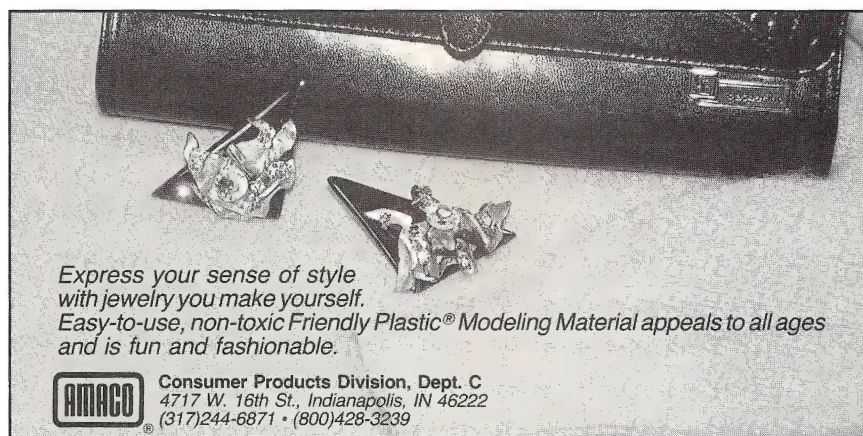
ERRATA

Winter 1989 Vol. 13(2):

Rita Okrent's Jewelry, page 23, paragraph three, line 10: clamps *not* lamps.

Exhibition: Three Bead Designers, page 18: the photo identifications for Arlene Gellman-Levine and Ileen Shefferman were switched.

Wholesale to the Trade, page 75, second column, second paragraph, the last sentence should read: At wholesale, the necklaces range from twenty dollars, earrings from eight, pendants from ten and pins from four. Caption for Incised bone pendants: bird *not* bead motifs.



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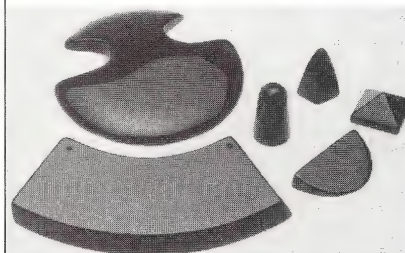
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For two thousand years, small, plain monochrome drawn beads have shown up in ancient cities all over Asia and Africa. Previous *Bead Reports* noted the geographic diversity of these beads, how they served as models for later European beads, and the importance of Arikamedu (in southeast India) as the initial producer (Francis 1982). While visiting the modern village of Papanaidupet I began to realize they probably were making drawn beads by the same complex and totally unique process as used at ancient Arikamedu (Francis 1986). This was confirmed in a summer spent at the Pondicherry Museum cataloging some fifty thousand beads and wasters (half of glass, half of stone) from Arikamedu. The glass wasters of these two places were exactly the same: Arikamedu and Papanaidupet were poles of a twenty-three hundred year beadmaking tradition (Francis 1986: 1987: n.d.).

But there was a problem. Arikamedu was abandoned by about 300 A.D., and the earliest date I could confirm for Papanaidupet was about 1850; yet the beads have been everywhere for all this time. Where were they made?

When studying the beads from Mantai, Sri Lanka (old Ceylon) (Francis 1989), I could see that for a thousand years this great port bought beads from both the East and West, and also made beads, especially Indo-Pacific beads. When Mantai was destroyed in 957 A.D., the beadmakers moved back to India, and old Portuguese records indicate they had to go to Nagapattinam, India, to buy these beads. But last year, a ten hour surface survey of the old city revealed Chinese

and Arab pottery and even a Dutch tobacco pipe, but no evidence for beadmaking or glassworking. Beadmaking probably went on somewhere nearby (at a place I call Site X), and later moved to Papanaidupet.

So much for the Indian side of the story. It turns out that this is only a small portion of the history of these beads (Figure 2); whole chapters were written far away from India.

Van der Sleen (1956) coined "Trade Wind Beads" for beads that came across the Indian Ocean to Africa; this evocative name included Indo-Pacific beads, but also others, such as wound ones (made by wrapping hot glass around a rod). Unfortunately, this mixes apples and oranges, since these are very different kinds of beads, made by different people.

Alastair Lamb (1965a, b) adopted the name *mutisalah*, used in Timor and Flores (Indonesian islands) for the opaque red or orange beads. Van der Sleen immediately corrected him (1966), stating that *mutisalah* were tiny wound beads with a heavy lead content. Both men were wrong and both were right: *mutisalah* (which means "False Pearl") actually can be any small bead of the right color and age. Here again confusion reigns, mixing drawn and wound beads. And since there is no good reason to concentrate on only one color of these beads, I coined the term "Indo-Pacific" bead in honor of their wide distribution.

Although our story begins in Arikamedu, India in the third century B.C., it goes far beyond India and Sri Lanka. About the time the beadmakers left Ari-

kamedu for Mantai, which was the crossroads of the ancient maritime trade for one thousand years, we know they also went to two cities in Southeast Asia: Klong Thom in southern Thailand, and Oc-eo in southern Vietnam. Let us look at these other two cities.

Oc-eo was the port of Funan, the first Southeast Asian state, and the core of a small empire. Oc-eo was the major stop for ships going from the Malay peninsula to China, and once had a large and bustling harbor. It was excavated by the French, and though the excavator did not know much about beads, he reported (Malleret 1962) in such detail that we can see that Oc-eo was an Indo-Pacific beadmaker.

Chinese records indicate that the Oc-eo beads seem to have been luxury items. The *Annals of Wu* (222-280 A.D.) state that Funan gave the Chinese Court gifts of *liu-li* (opaque glass), and the only opaque glass made in Funan were Indo-Pacific beads. The *History of Liang* (502-566 A.D.) reports tribute from Funan which included glass (or maybe stone) beads (Pelliot 1903:283, 270). Indo-Pacific beads were certainly worthy of being worn by royalty. The Kings and Queens of the southern Korean kingdoms of Paekche and Silla were buried with them in great quantities (Francis 1985a:11, 13).

Klong Thom, Thailand is locally known as *Khaun Luukpat* or "Bead Hill." When I first reported this (Francis 1985b:44-5), it was suspected of being a beadmaking area, but had been so terribly looted—mostly for beads for sale to collectors—that little was known about it. Since then, some Roman glass beads and a Chinese bronze mirror of the Han period have been found and beadmaking has been confirmed. Because of the looting, we may never know much more about Klong Thom, which is very unfortunate considering how important it is to our story (Figure 1).

All four of these cities were the great ports of their regions. So important were they that Roman merchants set up small colonies there. The second century *Geographia* of Ptolemy lists the Roman names for these cities, and we can now link archaeological sites with them: Arikamedu with Pouduke, Mantai with Mo-

Continued on p. 80



FIG. 1 A piece of cullet from Klong Thom, consisting of many Indo-Pacific beads and wasters melted together. Courtesy: Division of Archaeology, Department of Fine Arts, Thailand



FIG. 2 Indo-Pacific beads from Southeast Asia. These beads were donated to the Indian Bead Trade Project by the excavators and museums which had charge of the various sites. They will be analyzed so that hopefully their precise compositions will help us learn about this important industry. Arikamedu, Klong Thom, Takua Pa, Sungai Mas, and Kuala Selinsing were beadmakers; the others were importing sites.



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dutti, Klong Thom with Takkola, and Oc-eo with Kattigara. These cities traded with each other and shared technologies, and they may have even been linked by some sort of trading league.

About the sixth century, Oc-eo was overrun by the Khymers, and Klong Thom may have been abandoned around the same time. The Indo-Pacific beadmakers went elsewhere. The next two known producers are Sating Pra, in southern Thailand, and Kuala Selinsing in western Malaysia. Sating Pra had strong connections with Funan, and may have had over one hundred thousand residents, and actively traded overseas. It built an inland canal system, reflecting the one at Oc-eo, and might be identified with Ch'ih-t'u of the Chinese annals, which succeeded Oc-eo as the major port for Chinese trade in the region (Stargardt 1973; Bentley 1986:281; Wang 1958:68).

Klong Thom had good relations with the Kedah region to the south in northern Malaysia, although the beadmakers of Klong Thom did not move to Kedah directly, but to a dependency, Kuala Selinsing, which was not a major port, but a staging area where jungle products and tin were gathered, and Indo-Pacific beads and stone beads made. These products were shipped north to Kedah for export.

The tenth century brought another shift. Mantai was destroyed by the Cholas of south India; Kuala Selinsing was abandoned, perhaps because the river was shifting and cutting the island apart; and Sating Pra, too, ceased to be the city it once was, though we are not sure why.

The beadmakers of Mantai returned to India, while those of Sating Pra must have moved across the peninsula to Takua Pa, still in modern Thailand, just south of the Burmese (Myamar) border. Those from Kuala Selinsing moved to Sungai Mas, the leading city of Kedah, where two deep rivers and a mountain, Kedah Peak (Gunang Jerai) visible to mariners thirty miles out to sea, made it an ideal harbor.

Sungai Mas and Takua Pa are the last two known Indo-Pacific beadmakers in Southeast Asia. Beadmaking ceased by about 1200 A.D., even though Sungai Mas was still occupied; it is likely that

the raids by the Cholas in 1025 and 1070 A.D. were at least indirectly responsible for this. After that time the western coast of the Malay Peninsula ceased to be a major player in the Indian Ocean trade.

Not only do we not know any Indo-Pacific beadmakers in Southeast Asia from the twelfth century, but the beads were no longer being imported. In the Philippines, for example, between the first century to 1200 A.D., Indo-Pacific beads account for 61.5 percent of all beads of all materials excavated in the country. But from around 1200 to 1450 A.D., they account for only 1.1 percent. There may be other places where Indo-Pacific beads were made, such as the Khymer and Mon kingdoms; that evidence is now in countries where travel is discouraged and research impossible. Two sites in central Thailand and one each on the Indonesian islands of Sumatra and Java are also possible candidates, but it is doubtful that they will substantially change the picture we have drawn.

In summary, Indo-Pacific beads were the most important trade beads in history; certainly the most important trade item of glass ever made. They blanket the ancient world for two thousand years. Although India was their 'home', we now see that they were made in many places during this span of time.

They began at Arikamedu, India in the third century B.C., and in a few centuries they were being made in Sri Lanka, Thailand, and Vietnam. Over the ages, the beadmakers moved to other cities; a total of nine are now identified. We can confirm that the beadmakers were working at different sites by finding particular glass pieces which were waste products of the unique technique for drawing glass tubes, which is still to be seen in the village of Papanaidupet. Tracing the beads helps to identify trading patterns, and tracing the waste glass allows us to identify the manufacturers.

Granted these beads are not much to look at, but every time I hold one in my hand, I cannot help but think of the complex story they tell, a story we are only beginning to learn how to read. ■



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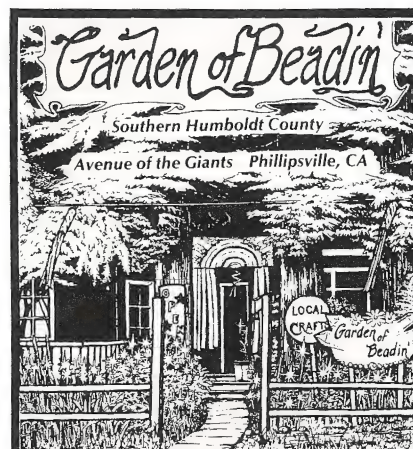
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ACKNOWLEDGMENT

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□ Peter Francis, Jr. may be contacted at the Center for Bead Research, 4 Essex Street, Lake Placid, New York 12946.

the edges hemmed under. These coats can be seen today on the dancers at Shiraoi Ainu Village. A small group of coats without embroidery, only applique, were found at Abuta on Uchiura Bay.

The name given to embroidered cotton coats with no applique is *chijiri*. Most do not have the power and vitality of the other Ainu coats yet some were very ornate and delicate with small scale floral designs. Sometimes embroidery was added to Japanese men's kimonos. Chijiri were made on both Sakhalin and the southern part of Hokkaido.

From 1910—the beginning of the Taisho Era—the Ainu used a new method of applique. An entire coat was covered or wrapped with large pieces of white cloth that had become available. Such coats, called *kaparamipu* were developed on the coast of Hokkaido Island between Mukawa and Erimo.

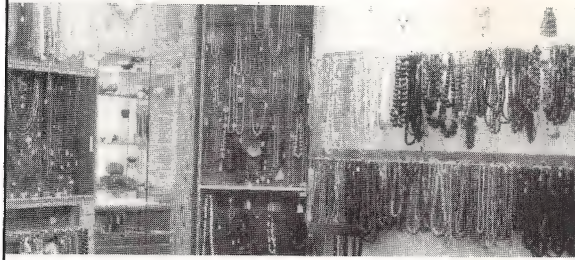
There were two forms of *kaparamipu*. In one, symmetrical patterns were created with slashes in the white cloth; less of the material underneath was shown and the finished coat was almost all white. In the other, patterns were created with cutouts showing more of the fabric underneath. The finished coat had a darker appearance; in some instances, other pieces of cloth were added in or under the openings to introduce a new color. In both forms additional stitching runs through the white pieces to hold them down which also creates more design interest and vibrancy. While many of these coats still transmit the power and simplicity of the early *atsushi* coats, more show the degradation that the Ainu culture was experiencing.

It is too late to establish precise provenance on the nineteenth cen-

Continued on p. 84

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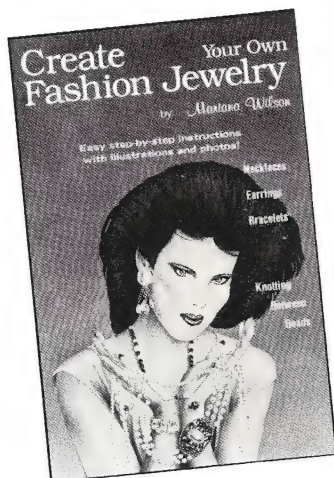
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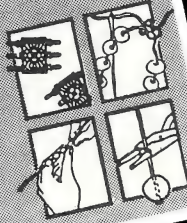
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□ *Barbara Woodward has been doing independent research on Ainu coats for many years. She studies weaving, spinning and textile history at the Pacific Basin of Textile Arts. In addition, she has a degree in architecture from the University of California at Berkeley, and maintains her own residential design business.*

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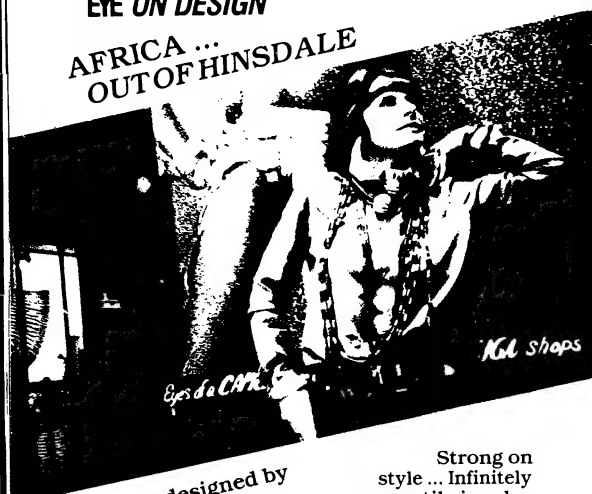
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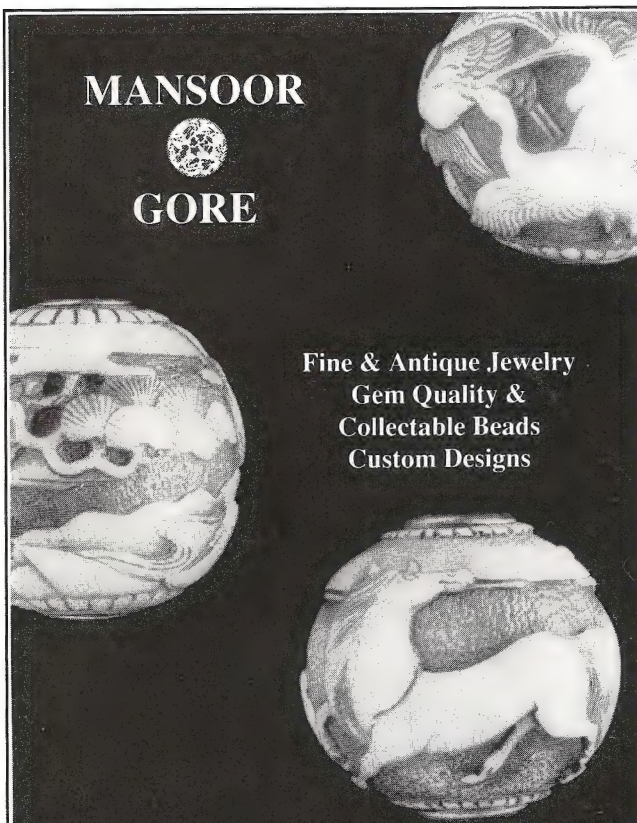
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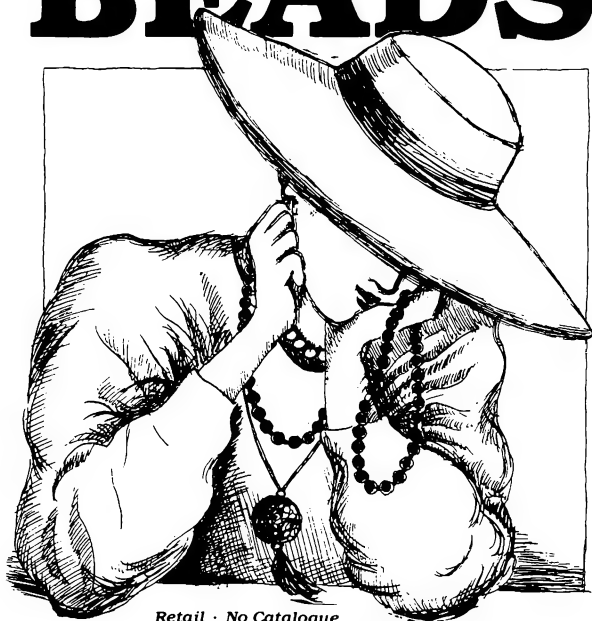
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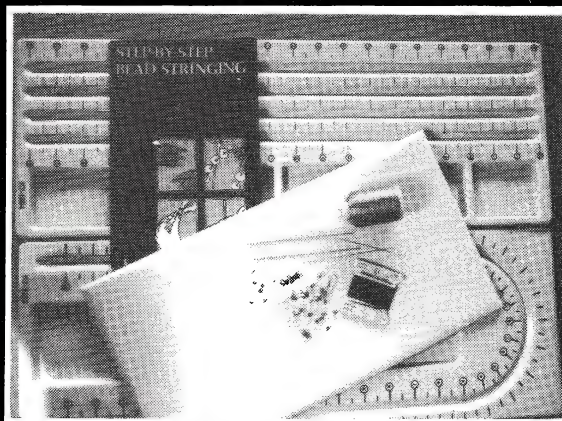
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Intent on bringing the enchantment of the past into her work, often what inspires her are bits and pieces of antiques, old buckles, a Victorian shawl, a tiny button—things she finds at antique fairs and flea markets in England. "The inspiration of the Kashmiri shawl really comes through a lot of my work, as well as the paisleys. I like to bring touches of what's old, and give it a new mood." An ancient English buckle with a ribbon design on it was the inspiration for a fabric she had designed and reproduced by a mill. The buckle, which was originally silver, is now reproduced in pewter to accessorize her collections.

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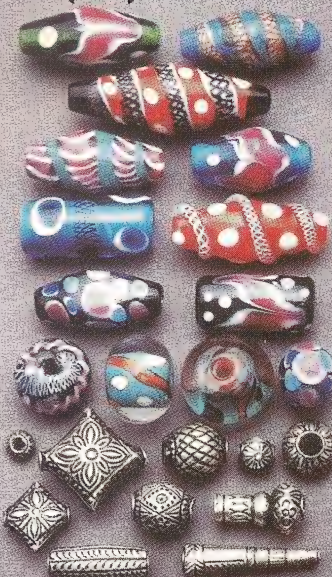
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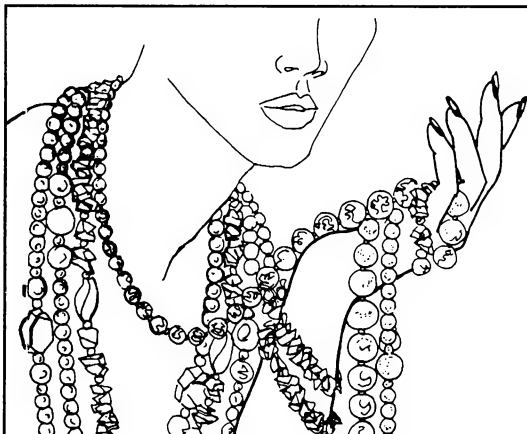
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Recounting one of many ongoing odysseys, Clayden tells of a trip she and her husband Roger made two years ago to a major mill in Lyon, France. Looking through their library of old cloth, Clayden found a wonderful antique shawl and wanted to know if they could reproduce it. Experiments for a year met with no success because the old looms were gone and the skilled craftspeople no longer there. But because the mill tries to bring in students from the local art school, they got some of the old weavers together with the students, and finally after almost two years they reproduced the fabric. “I’m very pleased with it, and I think it will be wonderful—I still don’t know how it’s going to dye and discharge, so that’s another adventure waiting to unfold.” For Clayden, that is as exciting a prospect as any she could imagine. ■

Marian Clayden can be contacted at Marian Clayden Inc., 101 Church Street, Los Gatos, California 95030; telephone (408) 354-4747.

Her work may be seen in “Color, Light, Surface: Contemporary Fabrics” at the Cooper-Hewitt Museum, the Smithsonian Institution’s National Museum of Design in New York City, April 3-September 2, 1990.

□ Barbara Hamaker is News Editor of Ornament.



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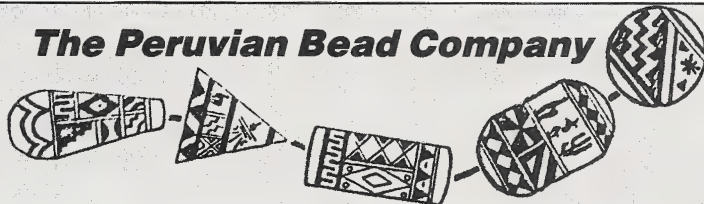
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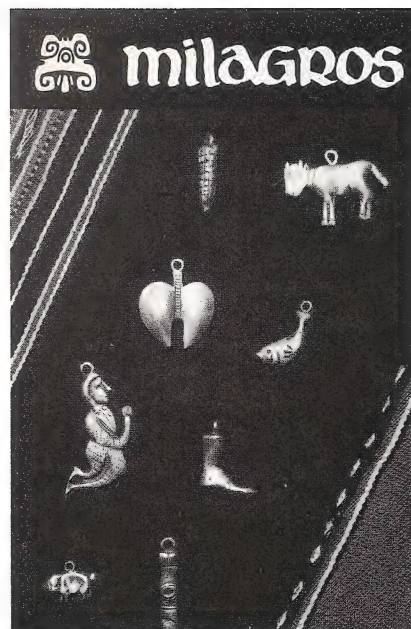
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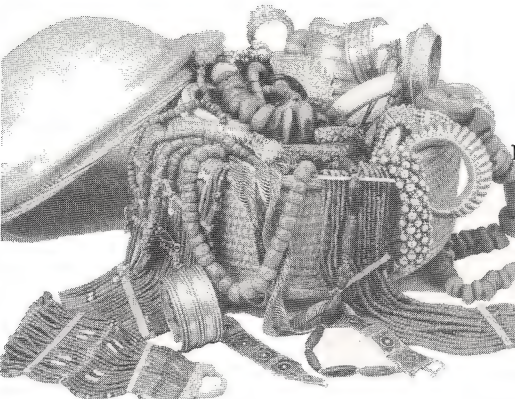
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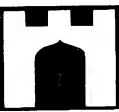


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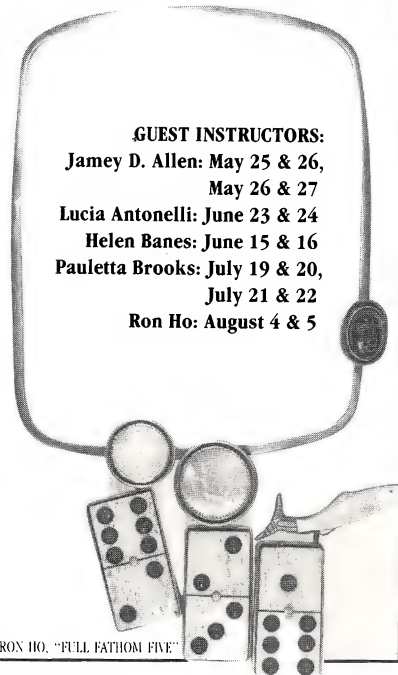
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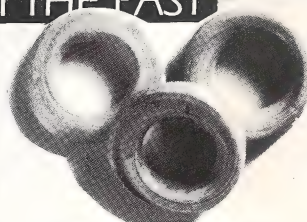
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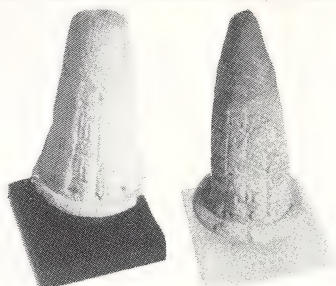
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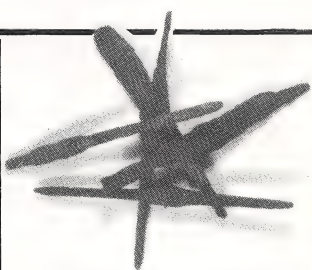
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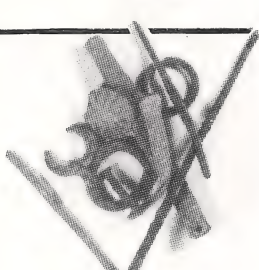
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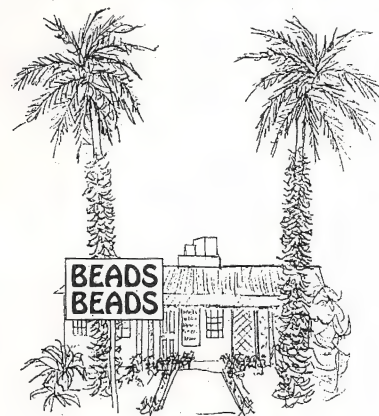
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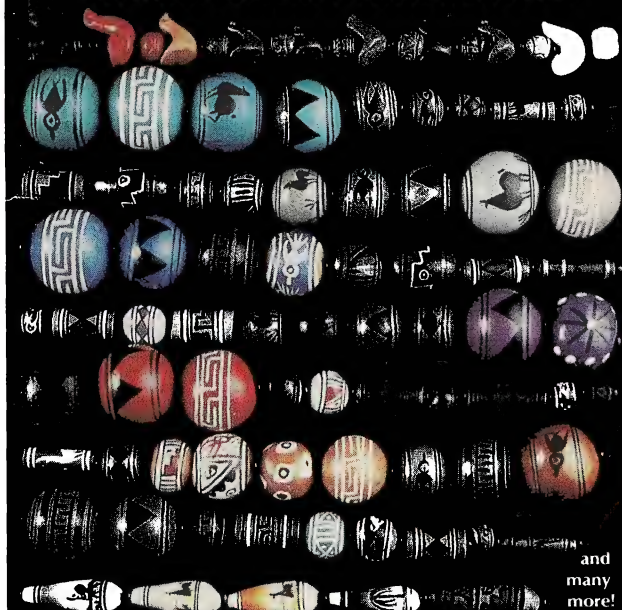
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Spring 1990

Dear Reader,

With this first issue of 1990, we welcome the many new and renewing readers who will join with us in setting new standards for the presentation of personal adornment. It should be an exciting and challenging decade for us all.

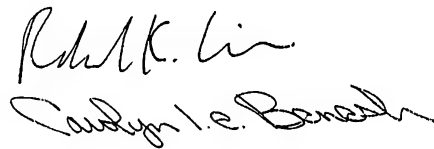
New subscribers will discover that they are part of a unique readership we work hard to satisfy. Initially composed of designers, informed collectors, researchers and scholars, gallery owners and museum professionals, Ornament subscribers more and more reflect a broad spectrum of the world's population. Yet everyone can still look to us as a reference for long-term acquisition of knowledge, as well as timely information.

The coverage on jewelry and clothing is beautifully presented, in-depth and diverse. Instructive and prolific, it represents the vast range of the art and craft of personal adornment. As you continue to maintain your subscription, you ensure our ability to leave a body of work that documents our combined and various interests. We are constantly setting new goals that will make this a rewarding publication and we make sure our readers directly benefit by how well we do.

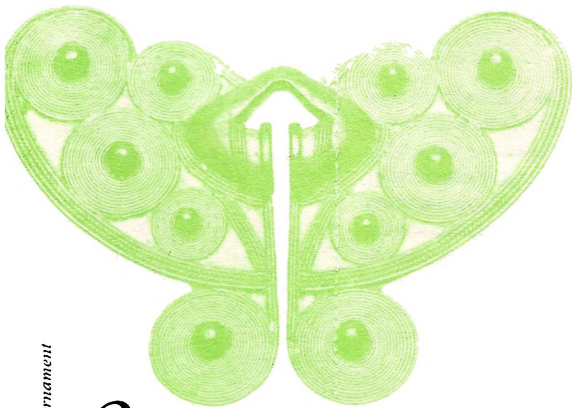
In a previous letter we wrote how our relationship was a kind of partnership. We very much want you to maintain your involvement as we enter a new and vital period of growth. In July, we will be moving our offices to San Diego county, still a part of greater Southern California. Having started The Bead Journal, the predecessor of Ornament, sixteen years ago here in Los Angeles, and having lived in this city many more years than that, it is with sadness and expectation that we leave: Sadness at leaving the numerous friends and family, and those of the staff who will not be re-locating to the new office; and expectation that the professional and personal lives we will be living as a result of the move will lead to new possibilities and bring on the development of projects that will stimulate this magazine even more in the years ahead.

One of our primary concerns has been to make a humanistic publication with respect and care for the artist, for those who disseminate information on personal adornment and those who wear the objects that adorn them. Accept this invitation to tell us what we are doing well, make suggestions for coverage or changes we might make. We are accessible, we listen and we know that the reader is our best resource.

With our best wishes,

The block contains two handwritten signatures. The first signature, in dark ink, reads "Robert K. Liu". The second signature, in a lighter, more cursive script, reads "Carolyn L.E. Benesh".

Robert K. Liu, Editor
Carolyn L.E. Benesh, Associate Editor



Taronia Nose Ornament

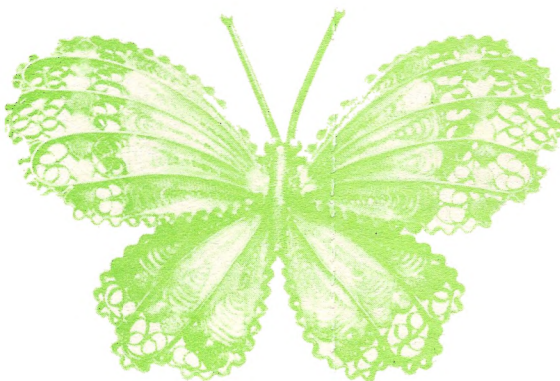
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